LIBERALISM TRUE AND FALSE*

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THE voice of true liberalism is seldom heard in the land. Perhaps it is drowned by the shouting of a political liberalism which has seized upon the least attractive dogmas of the liberal creed—economic *laissez-faire* and freedom for commercial enterprise—and converted these into instruments for the protection of existing privileges and power. We may therefore be grateful to Mr. Walter Lippmann for bringing us back to a consideration of deeper principles and for presenting a picture of philosophic liberalism as a complete and consistent scheme of social values.

Mr. Lippmann's plea for liberalism, by which he means real liberty in a really democratic state, is presented with all the persuasiveness of which he is an acknowledged master. His analysis is always pertinent and acute; his criticisms are often profound; and his presentation of his theme is a worthy result of the thirty years' thought he has devoted to his subject. If in the final result he leaves us unconvinced, that must not be allowed to detract from the value of his book as a timely and important contribution to political thought.

His treatment falls into three divisions, critical, constructive, and ideal. In the first part, the force-systems of Fascism, Communism, and Socialism are very faithfully dealt with. But the weight of the criticism depends upon some fundamental objections to any form of social planning, which Mr. Lippmann presents by way of an introduction. The impossibility of intelligent planning and direction of the whole activity of an infinitely

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complex society needs no proof. "There is no possibility that men can understand the whole process of the social existence. We shall need a higher logic than is yet in sight." "The belief that any rulers can be fully responsible for a whole society is a silly and sinister superstition." If such rulers are allowed to exist, not progress but mere stability will be their aim. There is no progress which is not accompanied by emancipation from authority, monopoly, and special privilege. There can be no progress except by increased freedom to think, to argue, to make mistakes, to be adventurous and enterprising. We should never have become victims of the delusion of a planned economy but for two unfortunate facts: first, the quite recent exaltation of Science as the only human enterprise which all men look upon as successful; and secondly, the belief that in governments alone is there adequate power to utilize Science. The result is that to-day from the marriage of Science with Force a new god is born—the providential state. If we grant these premises, there is no need to emphasize the objections to Fascism or any form of oligarchy. But the objection may have less force in regard to Communism if—though only if—the authority in a Communist state confined itself to directing the economic activities of the people, and if the people agreed to consider economic activities and their results as matters of secondary importance in relation to the good life. That is to say, if wealth were put in its proper place, a rather lowly place, in the scale of vital values. But Mr. Lippmann provides for this loophole by pointing out that Communism abolishes private property in wealth only to create a new form of property in power, and the public offices which embody power. So the Communist state is doomed to an even more intense property struggle than the democratic state.

The incompatibility of planning with democracy is, of course, obvious. If it is to be anything but ludicrous, planning must be continuous and complete. Spasmodic planning by short-lived democratic governments is worse than no plan at all. In fact, a planned economy presupposes a benevolent despotism—and can never get it. And the conclusion of the whole matter is that a "directed society must be bellicose and poor; a progressive and peaceful society must be free."

But, through the faults of liberals themselves, existing democracies offer us a poor alternative to the despotic state. Liberalism reached a dead end soon after 1870. Its principles became mere negations; growth and adaptation became impossible. Two tragic mistakes were made: *laissez-faire* was accepted as an end in itself, and political economy was "accepted as a final statement of the pertinent laws of nature." These mistakes paralysed liberalism; and so we are asked to choose between the liberalism which came to a dead stop and the collectivists who are in furious movement. But the choice disappears as soon as we realize what we can and cannot do in the world as it is to-day. We are committed to intense division of labour—the most momentous effect of the industrial revolution; and there is no way of practising the division of labour except in a social order which preserves and strives to perfect the freedom of the market. This is the supreme task of liberalism—in direct opposition to all forms of collectivism. For collectivism is a revolt against the effects of the open market; whereas the first principle of liberalism is to accept the open market as the prime regulator of the division of labour. Liberals who flirt with collectivism are traitors to their fundamental principles.

So far following Mr. Lippmann. But at this point it

becomes evident that he has fallen into a tragic error. He assumes in effect that the only social activities which matter are the economic activities; that the pursuit of wealth is the sole important interest of society, and the study of that pursuit the noblest study of mankind. That assumption tacitly made is the curse of modern society; and it vitiates nearly all attempts to find an ideal element in liberalism or anything else. In Mr. Lippmann's case it clearly debars him from coming within sight of any understanding of the real aims of Communism; it puts his later ideal of liberalism—his "testament of liberty"—out of relation to his previous arguments; and it confines his "agenda" of sound liberalism to a dangerous and inconsistent policy of economic meddling. He spends much time telling us how far good liberals may or should go in "adapting" the market to the division of labour. This is by far the weakest part of his book. In his anxiety to make a plausible case for liberalism as a practical policy, Mr. Lippmann ceases to be a philosopher and becomes a mere politician. He also ceases to be in the slightest degree convincing. Starting with the assumption that the one great duty of liberalism is to perfect the freedom of the Market in order to correct the maladaptations which result from the Division of Labour, he produces an Agenda which includes such simple tasks as making Capital more mobile and men less mobile, checking and controlling large corporations, "preventing business from becoming any bigger than it can become in the test of the market," ensuring the quick conversion of savings into investments, controlling the business cycle by making real savings and real investment equal, and establishing and maintaining a neutral value for money. This is only a beginning: there are many other little things to be done. And they must all be done demo-

cratically: no handing over the market to the oligarchical experts.

One wonders whether Mr. Lippmann is really serious? He has previously brushed planning aside as anathema: now he proposes, as a liberal agenda, a scheme of wholesale and intricate planning which is undisguised tyrannical interference on a colossal scale. He knows perfectly well that to invite a democracy to undertake monetary reform is to invite a very large percentage of its citizens to go completely crazy; yet he solemnly proposes this—as a liberal measure! Incidentally, to issue a similar invitation to any collection of experts would have much the same effect, though happily on a smaller scale. And all the time the Market is to remain free: only so can it fulfil its democratic function of setting a true and final value upon all activities and assessing the worth of all important ends.

But we need not dwell upon this disastrous descent of a philosopher into the morass of political expedients. Mr. Lippmann soon emerges again into the higher light, and his concluding chapters on the "testament of liberty" reveal him at his best. He brings us back to the reality upon which anything liberal and anything progressive must be built; and that reality is the Individual, the inviolable Person with his indefeasible rights. Every philosopher, every thinker who is not an opportunist, finds himself at last forced to endorse this conclusion. Social progress is meaningless, society itself is of no account, unless all change and all structure begin and end in the growth and good of the inviolable individuals who are the only *ends* of any social process. And, as ends in themselves, they must, of course, be free.

This freedom and democracy must go hand in hand. They are almost correlative terms. That at least is the

present faith of most of us. But the question we have to face—and here Mr. Lippmann does not help us—is just this: Can the union of freedom and government be realized in the monstrous disorder of present societies? I am afraid it is a pleasing but quite impracticable goal. The inalienable and indefeasible right of the individual has no validity until it is defined as the right to do any *good* thing it will, and that is all. An individual, as such, may secure this freedom with the aid of an almost religious faith which defines for him the absolute values which in turn define all good things. By accepting these values and identifying his will with them, he may secure the conditions of good orderliness, and become free. But no one, considered either as an individual or as a member of a society, can find his freedom on any other terms. And the freedom so found is real, in spite of innumerable negative conditions of orderliness, because it is accompanied by a polarization of the will in the direction of absolute values, and away from all the attractions of lesser or dangerous goods.

How to translate these essentials into the practice of any society is for us at present a quite insoluble problem. Plato saw the difficulty clearly and therefore removed the good society to its proper place—in heaven. But his definition of the necessary conditions of its existence contains a lesson for us. The absolute values must be revealed for us by someone who has reached the goal of understanding, and has *seen* the good and can recognize all its manifestations. We, the citizens, must accept those values without any questioning: they must form part of our unshakable faith. The conditions of the realization of those values in detail are that there shall be no disturbing complexities introduced by wayward desires, and that there shall be no change or "progress"

in relation to material equipment *or* the laws of good order. All progress will be away from wealth, possessions, and all incitements to desire.

Well, that is ideal Communism with a vengeance! But it is hard not to admit that a complete neglect of all the conditions makes very difficult the task of establishing order, and furthering the aims of any *good* society. To-day we have no absolute values, nor even any agreed scale of relative values. Religion (as Mr. Lippmann deplores) has lost its force. We are captivated instead by the strange doctrine that the full or all-round development of the personality is the final goal; and that to reach this we must allow the wind of desire to blow where it listeth, and ourselves to be blown with it along any path of seeming satisfaction. Discipline and restraint are, of course, out of fashion; they are positive evils because they negate the free expansion of the individual. And at once this strange concept of freedom drags us into a forest of negation. We worship progress: and by progress we mean progressive complexity. Science is forced to be the high priest of this worship, and inventiveness her acolyte. We are getting the complexity; of that there is no doubt. And the complexity hits back at us at every step, compelling us to protect ourselves by enacting a thousand new prohibitions every year, wrapping ourselves and each other in a network of "don'ts," in the foolish hope that somehow or other that will make the complexity orderly. And then we complain that freedom is vanishing, and self-determination is a chimera.

Is this what democracy must mean? In the Platonic scale of degeneration of states, the two lowest positions were occupied by democracy and tyranny: democracy (I wish he had not used that name!), because in it every desire, every whim, pushes out its head and clamours for

gratification. Is that a libel on democracy? Many of us believe it is. But how defend our belief in face of the very obvious decline of freedom which Mr. Lippmann himself traces in the democratic state to-day? It is better than tyranny: but it is next door to tyranny, and changes to tyranny with unexpected ease.

May it not be that we are longing for the impossible? Like Mr. Lippmann's master, Graham Wallas, and like Mr. Lippmann himself, we have accepted the Great Society as a reality. But there is no such thing as a *great* society; if it is great it is not a society, but only a loose collection of individuals, families, groups, and mobs. Plato and Aristotle could not imagine a real society of more than a few thousand citizens. Mr. Lippmann is a "citizen" of a state containing 130 million individuals—and he tries to find social unity, community of social ideals, and true social reciprocity within and throughout this monstrous mass. He even dreams of liberty for each and every "inviolable personality" within it, and of democratic decisions which shall unify and promote the common interests of all. But is there any indication whatever that any "society" is moving in the direction in which these dreams point? Mr. Lippmann himself shows that *every* nation is moving in the opposite direction, towards tyranny and suppression of individuals. Democratic forms do not help us in the least. Equality, which is one of the essentials of democracy, quickly becomes the enemy of freedom, since, as more than one philosopher has pointed out, nothing is quite so tyrannical as the tyranny of a mere majority.

And surely this must be so. The conditions of true orderliness are not ensured by any forms of control or government. They lie deeper, in the minds of men. Mr. Lippmann rightly ridicules the Fascist assumption

that there is only a marginal wilfulness in human behaviour. Then let us face the truth. The minds of the men who are the citizens of our great societies are bundles of self-centred desires expanding with a rapidity never known before. Every society is therefore composed of millions of atoms whose energy as forces of disorder is constantly increasing. Internal principles of orderly control are disappearing everywhere: the checks imposed by accepted faith, morality, or idealism are growing feebler every day. Then by what power can we secure the orderliness upon which active liberty depends? By mutual agreement? But what effective agreement can there be while desire is rampant and self-imposed restraint is non-existent? Mr. Lippmann's dream of a free society is attractive, of course. But, for the present, it merely emphasizes the impossibility—even the inconceivability—of a really free society which is anything but a bear garden. Before collective or democratic planning in the interests of order can begin, we disorderly citizens must control and order ourselves. And there are no signs of so happy a change.

Fascists and Communists escape the dilemma by making like-mindedness compulsory: by compelling all citizens to accept dictated principles, standards, values, and aims, together with accepted restraints of desire,—and to like them if they can, or be liquidated. We freedom-lovers want to keep our free and competing desires, especially for the hydra-headed satisfactions of wealth; and we will not endure any control or restraint except our own. But we neither have, nor seem likely to develop, any self-control or self-restraint. So the problem of order and with it the problem of liberty continue to be—shall we say?—baffling ones.

THE PARADOX OF FLAUBERT

W. F. Giese

THERE are few religions that we cannot on the whole approve; there are few substitutes for religion that we are not forced to disapprove. Unhappily, Flaubert's religion of art, so pure, so strenuous, and so disinterested, had its disqualifications. His aloofness from temptation was founded on a certain inhumanity, and his uncompromising artistic orthodoxy on a distressing intellectual narrowness. We cannot but feel that the man was sacrificed to the artist, and that life lost all that art gained. If the art had lost nothing in the process, if it were not itself debased by this ambiguous genesis, the whole matter might be dismissed with a sigh at the heavy cost paid for all greatly precious things. But the artist's work is inevitably an expression of his inner and outer life; what is wanting in the man is the index of a corresponding deficiency in the work.

There is, in truth, something disparate and strangely inharmonious in Flaubert's genius. Nature played the cruel trick of giving him with every gift a counter-gift. His penetrating and disillusioned insight into reality is counteracted by a childish faith that contentment may be found in flight to some far-away, solitary lotus-land, some region of tropical savagery, where one can ride on camels and elephants instead of steam-cars, and run down lions and tigers, and perhaps even felicity, in the jungle or the desert. With this love for the remote, for the misty enlargement of outline which legend lends to reality, he combined a passionate scrupulosity, a minute exactitude, that condemned him to work mainly in the contemporaneous, the *bourgeois*, and the humdrum, things which left

him cold or roused in him intense and denunciatory hatred. He has a certain imaginative wildness, a passion for the grand, the extraordinary, the splendid, yet he can render these things only with the precise methods of the scientist, and he achieves supreme success only when he abandons romance altogether and painfully renders the colourless and trivial things that he execrated. Accordingly he loves best the books in which he has failed and almost hates his one book that had—and deserved—phenomenal success. He has an excitable, ebullient, domineering, and nervously irritable temperament; yet he imposes upon himself, though often quivering under the yoke, an almost impossible etiquette of literary impersonality. His natural style is incorrect, haphazard, rough-shod, careless of harmony, yet his literary style is, with intense and endless labour, moulded to achieve in coldly jewelled form those effects which the spontaneous artist obtains, vital with living fire, as the gift of inspiration. A worker in literary mosaic, cherishing an unattainable ideal of perfection, forcing his way toward it with endless industry and groaning patience, testing his achievement at every step, as ready to recoil as to advance, viewing every stroke of his work with misgiving, questioning his materials, his method, and his talent, half persuaded that what he writes is a failure, yet mortally wounded if another doubt that it is a masterpiece, rarely content, more rarely pleased, and chronically disgusted with his performance—such is Flaubert, a literary self-tormentor, who aimed with admirable unworldliness at producing an absolutely perfect piece of fiction. Fate granted his prayer, and in *Madame Bovary* we have, not the greatest of novels, something hardly to be expected from such calculating and laborious art, but the modern novel most perfect in construction and in style. This winning of a "double first"

is a great achievement and puts Flaubert at the head of French novelists, along with Balzac and George Sand. But though it brought recognition for his talents, it brought him no happiness—for happiness he had no talent.

The first sentence of Flaubert's earliest letter (he was in his ninth year) is this: "You are right in finding New-Year's Day a very stupid affair." The last words of his last letter are: "I am weary to the very marrow of my bones." Boredom and lassitude, that is the résumé of Flaubert's life, and pessimistic disillusionment is the burden of his work. He found life a dull and spiritless tragedy, a tragedy which we purchase the right to hiss when we enter the door of this ill-managed theatre of the universe. We find him, at the age of twenty, in Paris, studying law, a little, and suffering from boredom, a great deal. His early dreams of literary achievement still fill his mind, but they have already become what they were always to remain for him, a need rather than a delight, a painful mode of beguiling existence or of killing time. He does not indulge the sanguine ambitions of dawning talent; he does not even enjoy the exhilarating freedom which student life brings with it. He appears, indeed, a strangely unpromising youth, finding little to interest him, shunning society and all its substitutes, scorning exercise, shutting himself up in his cheerless room, opening a law-book from time to time only to close it again with a yawn, spending long hours lounging on his bed smoking, and in his more cheerful and constructive moods conjuring up visions of the gorgeous, immoral, and hazardous Orient of the Arabian Nights, or, when in doleful dumps, abandoning himself to dreams of suicide. He displays a distressing fondness for foul language and ribald ideas, and possesses, or affects, a precocious familiarity with vice. "Vice bores me quite as much as virtue," he exclaims discon-

solately. A strange instrument, this cynical youth, for Art to pick up and play her tunes upon! It is evident enough that the tunes she elicits, however harmonious they may prove, will be woefully lacking in sympathy, disinterested curiosity, and nobleness of import. It is evident that we shall get, if not exactly art divorced from life, at any rate art quarrelling with life, and quarrelling with such exasperated bitterness that we recognize what is worse than divorce, an irreconcilable and envenomed enmity.

Flaubert was condemned for nearly sixty years to sit at the feast of life, as once he had found himself doomed to sit at a Pasha's table in Egypt, obliged to partake, far past repletion, of course after course with growing nausea, finding not this or that one only but all of them abominable beyond endurance. Life differed, indeed, in one respect: he was free to make a wry face over the feast and to damn the cooks. He makes full use of this privilege. The wry face, with a minimum of the profanity, we find in his novels, where the decorum of art, and it alone, rules out the round oaths; but the wry face becomes vocal with malediction in the Correspondence, whose fifteen hundred pages constitute one magnificently prolonged anathema. It would be comic, were it not so shockingly and dolorously and always so honestly pathetic. Flaubert almost seems to have been dropped into our world from some other planet, he remains to the end so foreign and unsubdued to our ways, so perversely and incomprehensibly a victim of our common joys, so tormented by our spiritual satisfactions, so acutely discomforted by our sentimental consolations. Some cynic has said that life would be endurable but for its amusements. Flaubert might have said as much of its joys. If they did not fix his exclusive hostility, they at any

rate drew his special hate. Not only the fifteen joys which an ingenious old worthy contrived to find in marriage, but the half-dozen others which good men find in life, and even that crowning one which all Frenchmen find in Parisian life, were to him as naught and less than naught. When his well-meaning friend Maxime Du Camp extols to him the vital atmosphere of Paris, he savagely replies in a French of which we cannot quote all and may well prefer not to translate any: "Je trouve qu'il sent souvent l'odeur des dents gâtés, ton souffle de vie."

What were the grievances on which Flaubert based his indictment of existence? They were really two: the nauseating quality inherent in life itself, and the stupidity of his fellow-men. As we have seen, his pessimism is temperamental rather than philosophical. "The banality of life is enough to make one vomit for very gloom when one looks at it closely," he exclaims. But he confesses that this feeling is innate: "It is strange," he says, "with how little faith in happiness I was born. I had when still very young a complete presentiment of life. It was like a nauseating smell of cookery escaping through a vent-hole." The trouble here is not with the menu but with the consumer's appetite. To approach the feast by way of the kitchen is apt on the very threshold to beget disrelish and suspicion, no matter how good the cookery may be. Flaubert really did not test the viands set before him. "I have been afraid of life," he says significantly, when reviewing his lonesome career of celibacy. It is quite true. Through fear of the pains and hazards involved, he refused to enter into the game. He watched it as an unsympathetic spectator, fixing his attention on the losers and mentally playing out the tragedy of each to a horrible end. "I have never looked at a child without

reflecting that he will grow old and decrepit, nor can I view a cradle without thinking of a tomb, nor a woman without dreaming of her skeleton," he writes to Louise Colet, who for eight long years consented, not without seasons of stormy protest, to play for Flaubert this ungrateful role of the skeleton at the feast.

His grievance is not that of the romantic dreamer, who demands an impossible succession of rapturous hours such as neither the prosaic constitution of our environment nor the rhythm of action and repose in our nervous system could sanction. Nor is his disillusionment that of the tender-hearted sentimentalist who weeps over a world in which suffering is a primary law. Nor is he embittered by frustrated ambition of power, or fame, or wealth, for all these things attract him but little. Moreover, his first novel brought him more reputation than Balzac achieved in a lifetime; while a modest competence, that better substitute for wealth, made him quite independent from the beginning, so that he never knew either the bitterness or the spur of poverty. Life practised on him none of her common treacheries—in fact, treated him with more than usual kindliness—only, her physiognomy displeased him! The monotony of her aspect maddened him. Like a husband hourly confronted by a mate all homeliness and longevity, he found himself wishing her otherwise, strikingly ugly, if ugly she must be, more extraordinarily, exotically, Orientally ugly. As a boy of seventeen, he already dreamed of flying on winged steeds along the banks of the Ganges. The world he had been born into offered nothing that could appeal to the imagination, not even to that of a tenth-rate newspaper romancer. So he took to dreaming of the Orient, as the provincial dreams of Paris, as Madame Bovary dreamed of moonlit glades and of gondolas gliding down silver streams, as

Bouvard and Pécuchet would have dreamed of heaven had they turned pious long enough. Madame Bovary begged for the moon—Flaubert clamoured for a place in the sun. The Orient became his Paris, his fairyland, his heaven. He scorned all belief in happiness, he smiled sardonically at the very idea of contentment and peace, yet if happiness, contentment, and peace could be found, surely it must be in Asia Minor or in Africa. He must retire to live in Beyrouth amid the picturesque squalor, the nauseous odours, and the din and clatter of the torrid East; he must hunt lions and tigers in Africa while riding on camels or elephants. "Oh, the desert! the desert!" he cries, "a Turkish saddle, a mountain ravine, and an eagle calling in the clouds!" It is evident that Flaubert has a formidable infusion of that most puerile of all forms of romanticism, the romanticism of restlessness, which fancies that happiness is a matter of geographical latitudes and longitudes, and lies perhaps somewhere east of Suez. "How beautiful the world is," he exclaims—but he goes on: "And to think of dying without having seen half of it! without having been drawn by reindeer, carried by elephants, swung in a palanquin." This concupiscence of the exotic becomes, along with the love of his art, a master-passion with him, and its reiterated and fervid formulation seems at times to border on monomania.

At the age of twenty-eight, he spent more than a year in the land of his dreams. It was the only experience that pleased him in advance, that did not disappoint him on closer approach, and that did not dwindle in the retrospect. Again and again he talked of retreating from reality to the little house in Beyrouth which, he said, stood ready awaiting his coming. In all this we may well find an intoxicated romanticism—but the imagination

that is here made drunk with its own dreams is decidedly not that of the romantic poet whose eye lusts after beauty and whose heart lusts after passion. Flaubert's Orient is not that of Byron, the passionate clime of Don Juan and Haidee, it is simply the ultra-picturesque land of Victor Hugo's *Orientales*—plus the exact detail with which ocular vision supplements poetic vision. "I feel a longing for gigantic epics," cries Flaubert, but it is only in the externals that the epic resides for him. It is not what is poetic in the Orient that he yearns for, it is only what is different. On leaving his beloved East he writes: "Adieu, mosques; adieu, veiled women; adieu, ye good-natured Turks, who haunt the cafés, and who, while smoking your chibouks, twiddle your toes with your fingers. When shall I behold again the negresses following their mistresses to the baths?"

Such is, with spots of brighter, and sometimes even of cleaner colour, the Orient of Flaubert. It is not that of the poet; still less is it that of the thinker. It bears, to tell the truth, a perilously close resemblance to that of the *bourgeois* tourist who comes to feast his unspeculative eye on mere strangeness, on the picturesque, the grotesque, and the fantastic, and whose chief curiosity is to ride a dromedary, to smoke a chibouk, to secure the *entrée* of a harem, and to see the Almées dance. In some of Flaubert's moods (and they were not exceptional ones) the Orient was cherished not only for its fantasticality but for its vilenesses, for what he perversely calls its *harmonies de choses disparates*. "I remember a bather who had on the left arm a silver bracelet, on the other a mustard-plaster. There is the real Orient—rascals in rags and gold-lace all covered with vermin. Leave them their vermin—they form arabesques in the sun."

You say [he writes to Louise Colet] that the vermin creeping over Ruchouk-Hanem degrade her in your eyes; this is precisely what enchanted me. Their nauseous odour was mingled with the perfume of her skin dripping with sandal-wood oil. I want something of the bitter in everything, an eternal shriek of the whistle in the midst of our triumphs, and desolation in the midst of enthusiasm. This recalls Jaffa, where on approaching I smelt at once the odour of lemon-trees and of corpses, the cemetery affording glimpses of half-decaying skeletons, while the green trees swung their golden fruit over our heads. Do you not feel that this poetry is complete, and that this is the great synthesis? All the appetites of imagination and thought are fed full at the same time; it leaves nothing behind it; but people of taste, who want things prettified, and purified, who want illusions, who produce manuals of anatomy for coquettish ladies, science for the multitude, perked-up sentiment and amiable art, these people change, scrape, eliminate, and claim to be classic, *les malheureux!*

Nothing could suggest more clearly the element of decadence at the very core of Flaubert's idea of beauty, of art, and of life itself. When we find him asserting that the masses ceased to be poetical with the advent of Christianity, we get the measure of what was for him poetical. He was impervious to the whole sentimental aspect of Christianity—and his turbid and unchastened vision of the Orient shows that he was quite as impervious to the calm beauty of pagan antiquity. "L'antiquité me donne le vertige," he says—and it is about the only thing it did give him. It may be added that he strangely overestimated the value, literary or human, of this vertigo. He even persuaded himself that he was more an antique Roman than a Rouennais: "I have lived at Rome, that is certain, in the age of Caesar or of Nero. Have you sometimes conjured up a vision of the evening of a day of triumph, when the legions were returning home, when the perfumes were burning around the chariot of the triumphant hero while captive kings marched behind?

And the circus, that is where one should live,—it is there only that one has air, poetic air that one can inhale in deep draughts, as on a mountain top." Like most moderns who revolt from what is modern, he reverts to barbarism.

It is only the excitement of the senses, of the aesthetic sense at best, that Flaubert sought and found in the Orient. He had gone there and had got, as he puts it, a bellyful of colour, of that local colour so dear to the romanticist, but which Racine would have pronounced shockingly crude. Shockingly crude—that must be the final verdict of any true classic:

Dans l'Orient désert quel devint mon ennui!

he will exclaim with Antiochus. Such a world has too little substance of reality to satisfy the heart. Even for Flaubert it could only satiate the eye. When the heart spoke, he found no balm for it in this far-away Gilead. He writes to Louise Colet, with just a touch of the exaggeration that men find almost inevitable in writing to a woman:

You speak of flight, of going to live in Rhodes or Smyrna. Ah! I have felt, I too, wild longings for distant voyages. I have yearned for a blue sea, a *caique* with its *caikdjis*, a tent in the desert. I have passed whole days at my fireside hunting the tiger and have heard the bamboos crash under the feet of my elephant neighing with terror as he scented the ferocious beasts. To live with you in a far-off land? Yes, but can one forget? So miserable is our nature that, once there, we should wish to be here again: I lived several years surrounded with every possible element of happiness, and yet I was the most wretched creature in the world. Why? God only knows.

The all-devouring eye had profited more than the apathetic heart. Flaubert had sought for nothing sympathetic in the alien humanity amid which he travelled; its picturesque vices were for him the nearest approach to a

human interest. "I have seen a great deal of humankind these last eighteen months," he wrote after his return; "travelling develops the contempt we entertain for man." This can hardly be regarded as travelling to advantage, and Flaubert least of all men needed to import his pessimism.

When he returned from the East to lead henceforth his uneventful life at Croisset, he naturally found increased difficulty in accommodating himself to its grayness and its flatness. Once more he longs to go to the Soudan among the Touaregs, who always wear veils over their faces, and to hunt negroes and elephants. "I dream of Bayadères, of frantic dances and of strange bewilderments of colour. On returning to Croisset, it is probable that I shall plunge into India and make great journeys into Asia. I will curtain my windows and live by lamplight." But to curtain his windows would hardly have been practicable for so inveterate an observer as was Flaubert. Besides, his Croisset windows opened on a goodly prospect of scented gardens and of the soft-flowing Seine, things not without their humble poetry and their at least Occidental picturesqueness. Though Flaubert was not much disposed to heed Happiness when she came to sit on his doorstep in this homely guise, he still condescends at times not absolutely to ignore her patient presence. He sometimes fatigues his lungs breathing in the fragrance of the lilacs while he watches the fish leap with frolicsome wildness in the river below. But more often he fretfully tries to convert these simple scenes into a vision of the gorgeous East, the flat-boats become momently *feluccas* and *caiques*, and the soft-water sailors of the Seine ferocious and turbaned Turks. Unhappily, for his habitual mood, the dull gray sky will not flame up into purple and crimson, the stream will not flow, the soft-water sailors remain

obstinately Occidental, and his eye discerns peering through the garlands of nature's beauty only the stupid faces of the *bourgeois* looming omnipresent on his horizon, poisoning his existence, and sending him to writhe in impotent rage on his couch through sleepless nights or long disgustful days of black, interminable boredom—from which he finds intermittent refuge in his almost equally painful work and in that hardly less painful pride which furnished him "a superb inner line of defense that separated him from his nearest fellows more than an ocean."

We have here come upon the second of Flaubert's grievances against life: the stupidity of his fellow-men. Instead of enjoying his own superiority, he cultivated an irreconcilable grudge against all who did not share it, and particularly against those who did not care for literature with the same passion and something of the sectarian narrowness that belonged to his creed. Like all fanatics, he heartily damned those who worshipped in a different chapel as well as those who refused to worship at all. This obsession with human imbecility grows upon him until he reads not to find an author's wisdom but his folly. "When he had found some example of colossal stupidity, he was radiant with joy, and talked of it for weeks," says Zola. To indulge this horrid fascination as a puerile pastime may be suffered, *faute de mieux*. But to take the pastime seriously and even tragically, that is indeed to meet stupidity on its own ground and to court defeat in the encounter. It is to play into the hands of an ironic fate, so that a literary career which begins with the miracle of *Madame Bovary* shall end with the thrice-distilled dullness of *Bouvard and Pécuchet*, a dullness that we rightly associate not with them but with their creator. This scorn of the *bourgeois* was in fact a master-passion,

negatively corresponding to the positive master-passion of his life, the love of art. His love of art thus becomes a motive and a medium for his hate of man, and his hatred is as inclusive as it is substantial. He defines the odious *bourgeois* as "everyone who thinks ignobly." In reality it was everyone who thought differently from Gustave Flaubert, whether less nobly or more nobly—his great disgust had stomach for them all. "Ah! how weary I am of the ignoble workman, of the stupid peasant, of the inept *bourgeois*, and of the odious ecclesiastic." "I am surfeited with humanity in general, and with men of letters in particular, as if I had swallowed a hundred thousand pounds of tallow."

Devoured by such misanthropic misery, it is natural that Flaubert, perversely as he cultivated it, should at the same time seek a remedy or a refuge. His remedy is a vague stoicism, a thing on the whole so foreign to his blusteringly defiant nature, that it never seems very clearly distinguishable from the disease itself. The remedy and the malady alike consist in a sovereign contempt for life and all its prizes. It is a stoicism based on a rabid disgust with the universe, a militant disillusion even less capable of calm and detachment than is the life of illusion. It is in truth, as he so often repeats, a bleak and inhuman halting-station with nothing in sight but death or the mad-house, and it is mitigated only by an impossible monologue with Beauty to fill the weary hours of waiting. For Beauty, that is, literary art, is the precarious refuge in which Flaubert's troubled spirit finds a little uneasy ease. Such is the philosophy in which he sought comfort, and which he was capable of preaching in all seriousness to that frantic female of letters, Louise Colet, and to that tawdry romancer, Ernest Feydeau: "Do not revolt at the idea of being forgotten. Invite it, rather. People like

ourselves should have the religion of despair." This religion of despair has, in Flaubert's case, too much of defiance and of revolt. It has in it too much bravado, and just enough bravery for defeat, not for victory. "Despair is my natural state," he cries sadly.

That he attempted all his life to apply this impossible philosophy—for him of all men most impossible—is the great tragedy of his career. "I have shoulders like a stevedore," he says, "and the irritability of a fine lady." He scorned the burdens which his broad shoulders might have borne, and for want of human derivatives he became the prey of his irritability. He retreated from life and became the anchorite of art—but he used his art as a mirror to reflect all the hated things he had fled from. And of what use is it to recoil so far away from mankind, if, to justify retreat, one carries along a field-glass to spy out from afar their pettinesses and their follies? "I believe," Flaubert writes, "that there is in me something of the Tartar and of the Scythian, of the Bedouin and of the redskin. What is certain is that there is in me something of the monk. I have always admired those old chaps who lived in solitude, given up either to drunkenness or to mysticism [it seems to be all one to Flaubert]. They gave a fine slap in the face to humankind, to social welfare and utility." Flaubert loves to laugh with this monastic malice at human frailty. He acknowledges that the discovery of any evil act always excites his merriment, that he delights to see humanity vilified, flouted, shamed, and hissed. "It is in this," he adds, "that I feel a bond of sympathy with the ascetics." It is indeed in this and in this only. He is a monk—after the fashion of the solitary wasp. The expression of his misanthropy has sometimes an incredible bitterness. "Ah! I will not die," he cries,

"until I have spit in the face of mankind with all the force of my gullet."

To withdraw into the palace of art to dream dreams of unperturbed beauty, may be an acceptable, if not an altogether creditable, solution of the artist's problem. But Flaubert's palace of art had windows only on the side turned toward the *bourgeois* world he had seceded from; and at these windows we perpetually see, in the Correspondence, his flushed face and brandished fists forming a strangely discordant accompaniment to the resolutely impersonal artistry of his novels. "To paint the modern *bourgeois*," he cries, "is as an unendurable stench in my nostrils"—and he expends nearly all his time and energy in describing this hated being in all his incarnations, especially in his most exaggeratedly disagreeable ones. Moreover, when he turns away from the banal—if the curious movements of attraction and repulsion which keep him perpetually circling about it in an attitude of hostile proximity, may be designated as a turning-away—his motive is still hatred of the banal rather than any love of fairer things. This puts him in a class alongside of, rather than above, those he hates. Like Rousseau, he can boast only of being different without being better—unless we can feel that the man who lives in a state of ill-suppressed fury, eloquently reviling the ways of his fellow-men, is really living on a higher plane than the contented grocer and the placid ironmonger who rouse his bile.

With the grocer or the ironmonger, however, Flaubert most resolutely refused to have anything in common. He shut himself up in his cell, and there, like a Benedictine, he laboured year after year until death overtook him at his task. He lived in the narrow space between his writing-table where he sought, but did not often

find, a consoling nepenthe, and his window whence he glowered upon the world and renewed his noble rage. A narrow life, truly! Few friendships and no loves—for his solitary mistress is only a subsidiary form of literary preoccupation, a hardly welcome face that peeps over his shoulder and is sombrely reflected in his ink-well; no family ties of his own making; no worldly relations; no affairs. He longed for the desert, and he created one around him. His unwillingness to be a *bourgeois*, to accept life on its own terms, was the *gran rifiuto* of Flaubert. That luminous Orient of which he perpetually dreamed as a refuge from infelicity, was perhaps, had he only known it, nothing else than an existence freely opened to the sunshine of everyday life with its commonplace joys and sorrows—commonplace only because they are the common lot of man, a truth which the novelist, above all, should realize. At the risk of being ultra-*bourgeois*, may one not find the most attractive pages of all Flaubert's Correspondence those in which he tells how he is getting up his Greek history for the course which he is giving to his little niece? Do we not feel that he is nearer to nature here than when he drapes himself "like a Bedouin in his desert and his nobleness"—or when he formulates the artist's life, *sans* wife, *sans* friend, *sans* dog, *sans* all the attributes of human life?

His last years are peculiarly melancholy, surrounded as he was by a new and alien generation, while death severed nearly every one of the few ties that had bound him. "I no longer feel the need of writing," he says to George Sand, "because I wrote only for one sole being who is no more." That was the culmination of his theory of art for art's sake, of his uncompromising artistic isolation. The inner impulse to write was very strong in him, but the impulse from without was of the weakest.

He himself did not even believe that it existed. A writer who sees and seeks no audience—what a sorry anomaly! An artist so absolutely alone and whose loneliness is so voluntary, lives on the perilous edge of sheer dilettantism. "The artist must create for himself, for himself alone, as one plays the violin." But in that case, what is the function of art? And what about the artist? "The artist is in my opinion," says Flaubert, "a monstrosity, something outside of nature." Such logic is unimpeachable, and we are authorized to look for a certain lack of seriousness in the art and a touch of the monster in the artist. "The only way to endure life," Flaubert proclaims, "is to bedaze oneself with literature as with a perpetual orgy. The wine of art produces a long intoxication, and it is inexhaustible." That he found this literary intoxication followed by cruel reactions is plain enough. "How bored I am, and how weary!" he writes to one of his *confidentes*. "The leaves are falling, I hear a bell tolling for the dead, the wind is soft and enervating. I feel a desire to go off to the ends of the earth, that is to you, to rest my poor aching head against your heart, and to die so. Have you ever thought what a dismal life I lead, and how much will it takes for me to live? I pass my days absolutely alone, with no more society than if I were in the heart of Central Africa. . . . I begin to believe that I have travelled the wrong road in life; but was I free to choose? Happy the *bourgeois*!" There is a cry that comes from the depths. Flaubert reduced to envy the *bourgeois*! The gloomiest Greek drama could offer nothing more tragic.

SIR EDWARD GREY AND GERMANY[1]

EDGAR MCINNIS

TIME, they say, is the great leveller, not only of persons but of reputations. Time brings weariness, and with it a measure of tolerance; it removes one by one the active participants in events, with their passions and their partisanship and their somewhat selective memories. It leaves the controversies arising from these events to a more detached generation whose emotions, if they are enlisted at all, are at best second-hand.

One can see this process at work in the case of Sir Edward Grey. The extravagant eulogies and the bitter denunciations are both giving way to a more sober discussion of his role in the catastrophe of 1914. In that discussion the attractiveness of Grey's personal character is emerging more and more clearly. But it is also becoming clear that character—even such rare character as his—is not always enough. It is hard to study Grey's policy without a feeling that some spark, some vital force, was missing from it. And in the end it is by his policy and not by his character that he must be judged.

The recent biography by Professor Trevelyan is therefore interesting as a summary of the case for the defence. The author has justly stressed Grey's desire to avoid war, his constant fostering of the spirit of conciliation, his attempts to reconstitute the Concert of Europe in the interests of peace. "Where he failed," concludes Trevelyan, "no one could have succeeded; where he succeeded many would have failed."

[1]George Macaulay Trevelyan, *Grey of Fallodon*, London, 1937.

In all this there is a great deal of truth. Unfortunately, it is not the whole truth. Grey's actions at times fell short of his intentions. His ends may have been admirable, but his judgment as to means was not always infallible. Yet even so, his sins were to a large extent those of omission. Under ordinary circumstances those omissions might have been trivial, and Grey might have stood out as the embodiment of the best liberal traditions in foreign policy. But the circumstances were not ordinary; and the real charge against Grey is that, confronted by a situation of unusual gravity, he failed to realize that the postulates of 1894 were no longer adequate to the exigencies of 1914.

In other words, Grey was no innovator—and only daring innovation could have averted the catastrophe. He accepted the world he knew and the rules with which he was familiar, unaware that the world was in process of drastic change and the rules already outworn. He sought by traditional methods to assure England's security under conditions of international rivalry of which war was the accepted and the logical outcome. These methods postulated the maintaining of a constant superiority over any possible antagonist. And when Grey came to power in 1905, that antagonist was pre-eminently Germany.

This was a very recent development. When Grey had been in office a decade before, Germany still ranked as a friend, though a somewhat uncertain one. The complete change in the interval forms a study in cumulative effect. No single incident can be regarded as the root of the estrangement between the two countries; no individual controversy was so irreconcilable as to force them into opposite camps. But innumerable minor clashes, steadily growing in frequency, led in the end to the impression that neither could make any move without

being immediately jostled by the other. When that stage was reached, war was only a question of time.

Professor Trevelyan sums up the English view of the situation. "England could not, in the interests of her own survival, suffer the Continent to become Germany's vassal. That was the one and sufficient cause of the quarrel between the two nations." He appears to forget that in 1880, and even in 1890, the domination of Germany in Europe was accepted by England with equanimity. So long as both had elbow room, they walked amicably side by side. But when both were cumbered with the weight of great possessions, the world no longer held a path wide enough for both. German supremacy on the continent, in other words, became alarming only when Germany stepped outside.

For it was Germany's imperialist expansion that transformed the Triple Alliance from a guarantee of stability into a potential menace to the *status quo*. Professor Trevelyan goes so far as to lay the blame for the ultimate *débâcle* on "Germany's fatal system of alliances," and to assert that "if Germany had not allied herself to Austria-Hungary, she need never after 1870 have fought another war."

That assertion is a little optimistic. To start with, it ignores the whole problem of Alsace-Lorraine. Yet even if its truth be granted, it involves a whole range of assumptions not lightly to be accepted. Among other things it assumes that Germany would forever remain a "satiated state" in the Bismarckian sense; that in a world of rapid economic changes she would accept the limited markets and the incomplete industrial structure of 1870; that while other nations were seeking new wealth and developing a new technique, she would stand calmly aside from the race, with all its strategic and political

implications, even though her relative position was bound to decline as a result. But if, instead of abdicating, she should choose to compete, she was bound to seek a position which would give her the maximum power in a world where power was everything. Sooner or later she must seek alliances; and, having found them, she could hardly help using them in a way alarming to her competitors.

That was in fact what happened. Behind this political development were the active forces of German economic life, seeking avenues of expansion as the pressure of external growth overflowed the capacity of the homeland and forced Germany to build up a world economy. Such a development was naturally most disturbing from England's point of view. Not only did it threaten English markets, actual or potential; it ultimately reached a point where it seemed to threaten her whole national security.

For if German expansion was commercial in its inception, it soon took on a strategic aspect which was still more alarming. The idea of German naval bases in the Pacific, of German strategic railways in Asia Minor, of German garrisons on the borders of Britain's African possessions, seemed to call for new precautionary measures to meet an entirely new situation. And this in turn meant immediate reference back to the field of European diplomacy and the question of Britain's international position.

The growing rivalry to which this situation gave rise could not endure indefinitely. England had to make up her mind between two possibilities: either to satisfy Germany's demands for expansion or take the consequences of obstruction. And if she chose the latter course, she must place herself in a position which would

enable her to bear the weight of consequent German resentment.

These were the problems which Grey faced during his tenure of the Foreign Office. Professor Trevelyan has summed up the principles which guided his foreign policy. To implement the agreement with France and to extend it by a similar agreement with Russia was the first and most important. "The condition which he attached to these settlements of our old quarrels with our two ancient rivals was that the agreements should not be turned into alliances, and that Britain should continue to pursue friendly relations with Germany, provided Germany would acquiesce in our friendly relations with France and Russia." And behind this was the constant effort "to preserve the peace of Europe; and at the same time to provide that, if war came, England should not be without friends to stand by her in the storm."

What this really means is that England, as usual, tried to avoid a clear-cut decision between rival alternatives. Grey's first desire was to check the economic rivals of England. But he was in the line of English tradition when he tried to do this without involving England in any definite commitments. For one of the key factors in the permanent basis of British diplomacy is the maintenance of a free hand; and as the most desirable instrument to that end, England has traditionally relied upon the principle of the balance of power.

Unhappily for Grey, that instrument was imperfectly available. It was perhaps a realization of this that led him to leave on record his lack of regard for the whole idea. "I have never, so far as I recollect, used the phrase 'Balance of Power.' I have often deliberately avoided the use of it, and I have never consciously set it before

me as something to be pursued, attained, and preserved."[2] It was perhaps just as well. For the plain fact, made painfully evident at the close of the nineteenth century, was that the other Powers would not let England hold the balance. Whatever antagonisms might exist between them, there was one thing on which they could always agree, and that was that England was the world's prime nuisance. This unique identity of opinion never actually led to an effective continental bloc; but the threat of such a grouping emerged on more than one occasion, and nothing was more likely to stimulate it than an attempt to use the quarrels of the continental Powers to attain an arbitral position in world affairs.

But with the rivals thus numerous and the potential enemies thus strong, some of them must be bought off. The trading and financial interests which were the pillars of England's economy must be safeguarded in their existing positions and assured of those fields of expansion which foreign rivals threatened to curtail. Some of these at least must be neutralized by concessions; it was merely a question of how to do it at the cheapest price.

The first and most natural approach was to Germany. But its success depended, among other things, on a satisfactory agreement in the colonial sphere, and that was not easy of attainment. Germany's demands, in the eyes of her own statesmen, were astonishing in their moderation. "We are not asking for any of England's possessions," wrote Richthofen; "all we want is to be left in peace, and that when England feeds from the foreign dish of some weak nation, she will let us have our share."[3] But when it came to a practical application of this principle in China and Samoa, in Turkey and the Congo

[2]Grey, *Twenty-Five Years*, New York, 1925, vol. I, 5.

[3]Bülow, *Memoirs*, vol. I, Boston, 1931, 590.

and Zanzibar, the moderation was less impressive. Bertie's candid explanation to Stumm of the position in Persia applied equally to other portions of the globe: "I replied that Germany had arrived late on the scene and expected without the expenditure of life and money as had been the case with England for years and years, to step into the front rank of colonial powers.... Germany could not expect like the late arrived labourer in the biblical vineyard to occupy the same position in Persia as the Russian neighbour and England. In Persia except in regard to mere trade questions Germany must be regarded . . . as something of a poacher."[4] It will be seen that the Foreign Office emphatically believed in justification by works.

By contrast, the *entente* with France seemed the ideal arrangement. It settled the chief difficulties between the two countries; it narrowed the front on which England must guard against serious danger; it offered at least a breathing space during which Britain could concentrate on liquidating her difficulties on the side of Germany without being continually harassed by Gallic skirmishings in the rear. Above all, it seemed to call for no diplomatic commitments outside the limited field of the actual colonial agreements. It was that desirable combination of security and a free hand.

This was the solution that Grey found in force when he entered office. He accepted it unreservedly. He even broadened it through the *entente* with Russia. But this was merely an adjunct to the French *entente*, not an independent departure. He made friendship with France the cornerstone of his policy; and this in itself was to

[4]Gooch and Temperley (eds.), *British Documents on the Origins of the War*, vol. VI, London, 1930, 687.

prove a major and even a decisive factor in European affairs right up to the final catastrophe.

Yet Grey also wanted sincerely to restore cordial relations with Germany. He believed himself prepared to take all possible steps to attain them. But he never seems to have thought out to a conclusion the real nature of the problem or the degree of concession which would be necessary—or even whether concessions sufficient to assure peace were actually within the bounds of possibility.

In fact, Grey failed to apprehend the real effects of his own policy; and this failure is shared by his biographer. "Grey did not resist German expansion in Asia," says Professor Trevelyan; "neither did he resist it upon the African continent." As proof of this he cites the agreements on the Portuguese colonies and the Bagdad railway. The examples are not entirely happy. The Portuguese agreement, at the prospective expense of a third party, was at best hypothetical; the Bagdad agreement came after years of obstruction which ended only when England obtained almost complete acceptance of her own stringent terms. Coming on the eve of the War, these agreements represented a new departure which might have had important developments. But in themselves they were inadequate to wipe out the memory of previous resistance. Still less could they overcome the recollection that, in every crisis between Germany and France, Britain's weight had been thrown definitely on the French side.

For it was not only in his direct relations with Germany that Grey's assumptions were at fault. His misapprehensions extended to England's relations with her continental associates. Above all, he continued to cherish the belief that these relations left England the free hand on which he was so insistent. That belief was a

complete illusion. "The Military Conversations," says Trevelyan, "did not commit us to fight for France. There was more 'commitment' in the Admiralty's disposal of our naval force in 1912, which the Foreign Office regarded with alarm." But it is not enough to deny that these agreements constituted a formal or even a moral commitment. For there were deeper realities of which these were but symbols. It was by those realities that England was bound.

One has only to compare the working of the French and the Russian *ententes*, to see the significance of this. England felt no need to envisage direct military co-operation with Russia. At most she offered a restrained benevolence in the diplomatic sphere—a benevolence which was distinctly tepid in 1908, and which even in 1913 fell short of outright support.

France, however, was different. Ostensibly England was bound only to offer diplomatic support in case of difficulties over Morocco. Practically it was impossible to stop there. When the crisis which followed the Tangier episode turned into a preliminary testing of the whole European grouping, England found herself inextricably involved. Trevelyan himself recognized this. "Under the hammer-blows of Germany, a treaty of friendship, originated to remove differences between two ancient enemies, was being welded into an understanding against an outside aggressor."

The attitude of England during the tension over Agadir was even more striking proof of the strength of those unacknowledged but by no means invisible ties. Grey has insisted that "the Entente with France was not to be used against German policy or interests. This attitude . . . endured to the end." But to Germany the plain fact was that, in a crisis, England always came

down on the side of her enemies. In a pinch she must always reckon England as a possible adversary; she could certainly never count on her as an active friend.

"It only needed," says Trevelyan, "that Germany should build a fleet in rivalry to England to turn the Entente into 'an alliance in all but name.'" Here was an outcome of the colonial rivalry which eventually overshadowed the original and fundamental issue. The alarm of England when the dominant military power began to bid for sea power as well is wholly understandable. It threw her more than ever into the arms of France. She tried to escape this development by seeking to end the naval rivalry. But one obstacle was her unwillingness to accept the idea that limitation should be mutual. She wanted Germany to stop building. But whenever it was suggested that England also should limit her programme, there were indignant outcries from the Foreign Office. By 1911 Crowe is to be found complaining bitterly: "They have now turned round and thrown upon us the burden of producing definite proposals for a reduction of armaments. Great Britain, having insistently urged such reduction, will be placed in an unfavourable light if she fails to bring forward practical proposals. Whether such proposals can be framed at all I know not. Neither the Admiralty nor anyone else in authority has ever produced any."[5] In spite of the Haldane mission—that curious episode which has such a quaint air of unreality when read in the light of Foreign Office comments—this attitude remained unchanged. The real outcome was the naval agreement with France—a practical recognition that England's diplomatic freedom was effectively at an end.

This lack of freedom is strikingly evident in the crisis of 1914. It seems to me extremely doubtful whether

[5]Gooch and Temperley (eds.), *British Documents*, vol. VI, 622.

Grey could have stopped the War by announcing England's intention of fighting against Germany. There is the bare possibility, however, that a vigorous warning immediately after Sarajevo might have induced a saving caution. But the Foreign Office shared that curious paralysis which gripped the European chancelleries during the whole period when Austria was preparing her ultimatum. It seems strange that Grey failed, in company with so many others, to recognize the danger signals, arising as they did in just the quarter and in just the way that all Europe had learned to expect. Surely it is difficult to accept Trevelyan's assertion that it was impossible to take action before the Austrian ultimatum was delivered, or to agree that from then on Grey acted with speed and energy. By that time it was too late. Germany had committed herself; to withdraw would mean isolation and humiliation; sooner than face that, she would take her chances on war.

The one chance at that stage was that, by exercising a restraining influence on France and Russia, time might have been gained in which Germany could have been brought to accept a solution compatible with peace. It was a slender hope, but it was the only one. And the significant thing is Grey's refusal to contemplate such pressure. He resisted Cambon's demand for a pledge of support; but he made no effective efforts at a positive course of action which would rally the *entente* to the cause of peace—as distinct, that is, from his very real efforts to revive the Concert of Europe. Indeed, he definitely rejected the suggestion that he should exercise a moderating influence at St. Petersburg. So grave were the unacknowledged commitments that he had to adhere to them, even though no direct interests of England were involved. He himself has stated the problem in two

revealing sentences: "Nothing short of a diplomatic triumph for Germany and humiliation for us and France and Russia would be accepted as a conclusion by the military forces. Such diplomatic triumph on the German side and humiliation on the other as would smash the Entente, and, if it did not break the Franco-Russian alliance, would leave it without spirit, a spineless and helpless thing."[6]

There, with unconscious clarity, he reveals the bonds which fettered him in 1914. He hated war, but he would choose war sooner than accept such a result. The situation was certainly not of his making. It was compounded of elements, some of which neither he nor any English statesman could have controlled. Yet he did make his contribution—partly through actions whose implications he failed to recognize, and still more through inaction because of factors which he failed to assess. And if his limitations were shared and even exceeded by his contemporaries in European diplomacy, it does not alter the fact that Grey, like them, proved of insufficient stature to grapple effectively with the ultimate test imposed upon him.

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A determinist (economic or otherwise) who compares the present diplomatic situation with that of thirty years ago must feel confirmed in his philosophy. Beneath the air of confusion which characterized the Eden crisis lay a sense of the inadequacy of Britain's policy in the face of a rapidly changing European situation, and an urgent desire to place Britain's relations with the continental Powers upon a basis of greater certainty. Once again it is an effort "to preserve the peace of Europe; and at the same time to provide that, if war came, England should not be without friends. . . ."

[6]Grey, *Twenty-Five Years*, vol. I, 314.

The starting point to-day, as in the pre-War period, is the understanding with France. That is the solid ground from which English diplomacy must manœuvre. The accusation that the present government is favouring fascism at the expense of democracy, or the charge that its policy is directed in the interest of certain powerful economic groups, should not obscure the fact that any new departure must, in the end, be compatible with the continuance of French support.

This in turn imposes definite limitations on Britain's desire for a free hand—limitations more definite and more precise than in the pre-War era, since Britain is now specifically pledged to support France against attack. But once again the tendency is to reduce the implication of Britain's commitments to a minimum, and to exercise the greatest possible freedom in forming such connections or supporting such developments as may offer the best prospects of peace. Now, as then, the hope is that French friendship, instead of committing England to hostility against France's adversaries, will really increase the possibility of making satisfactory terms with them.

It remains to be seen whether such a hope will prove any better founded to-day than it was a generation ago. If it does, it will be through the introduction of new factors capable of mitigating the clash of national rivalries and diminishing the importance of the balance of power. The British government seems to have abandoned any hope that the League of Nations can answer this need. But if a policy of peace is to have any chance for permanence, and is not limited merely to the delaying of an ultimately inevitable war, some way must still be found of implementing the League's objectives. For if war comes in Europe, and if France is involved in a major conflict—as she is almost sure to be—Britain can

no more stand aloof than she could in 1914. It is only in the elimination of war itself, and not in any amount of armaments or any number of gentlemen's agreements, that safety finally lies.

Last August, commenting on Japan's invasion of China, the *News-Chronicle* wrote: "The safety and integrity of the British Commonwealth of Nations depend absolutely upon the maintenance of a certain minimum of international law. In a world of naked force we are lost; we have too much to defend and not enough to defend it with. If we do not save the law now, the law will be too weak to save us when we need it." Unless the present government can realize and act upon that elementary truth, it may find itself heading for the same disaster that overtook its predecessor a quarter of a century ago.

LORD RUTHERFORD
1871-1937

E. F. Burton

On October 25, 1937, were interred in the Nave of Westminster Abbey, the ashes of Rutherford—beside the remains of Newton, Faraday, and Kelvin; and thus the pinnacle of earthly greatness in science was the last reward of the New Zealand lad who had entered Nelson College in his native land almost fifty years before. Coming from the smallest of the overseas Dominions, with no prestige of family or wealth, this boy had risen to be the dominating figure in science in the British Empire and a recognized leader of physics in the whole world. Many honours came to Rutherford: in 1914 he was knighted; in 1925 he was awarded the highest gift from the King, the Order of Merit; and in 1931 he was raised to the peerage as First Baron Rutherford of Nelson. At a centenary celebration in honour of Galvani at Bologna, which opened the day after Rutherford's death, Professor Niels Bohr paid this remarkable tribute: "His achievements are indeed so great that, at a gathering of physicists, like the one here assembled in honour of Galvani, where recent progress in our science is discussed, they provide the background of almost every word that is spoken."

A comprehensive view of Rutherford's life and scientific accomplishments can be presented best perhaps in four natural divisions, *viz.*, (1) Rutherford the student in New Zealand, and at Cambridge, (2) as Macdonald Professor of Physics at McGill University, Montreal, 1898-1907, (3) as Langworthy Professor of Physics at the University of Manchester, 1907-19, and (4) as Professor of Experimental Physics and Director of the Cavendish

Laboratory at Cambridge from 1919 until his untimely death, on October 19, 1937.

Rutherford, the Student

The fourth child in a family of twelve, Ernest Rutherford was born in the small town of Brightwater, near Nelson, New Zealand, on August 30, 1871, and at the age of sixteen entered, with a scholarship, Nelson College, one of the constituent colleges of the University of New Zealand, itself but "an examining body which grants honours, degrees, and scholarships." The scholarship held by Rutherford was from government grants set apart for primary and secondary schools. After three years, Rutherford gained a second scholarship to the more advanced Canterbury College, at Christchurch, about two hundred miles south-east of his home-town—his first step from home to fame.

In 1893, after three years at Christchurch, he took his M.A. degree from the University of New Zealand, obtaining first-class honours in physics and mathematics; in the following year, he took the B.Sc. degree, and was awarded an 1851 Exhibition Scholarship, under which he proceeded to Cambridge University, for his graduate work.

He had already given great promise, not only in his studies but also in original experimental investigation. At the age of twenty-three he had devised a magnetic detector for wireless telegraphic waves and was able to receive signals through space from a small induction coil over a distance of two miles—a world record at that time. Sir J. J. Thomson says of the newcomer from the Antipodes: "He had not worked [at the Cavendish] for more than a very few weeks before I became convinced that he was a student of quite exceptional ability."

In the early nineties, two quite independent steps were taken by two quite independent educational authorities, which have conspired to do wonders for the growth of science in Great Britain and even throughout the English-speaking world. About 1892 the Commissioners of the Exhibition of 1851 decided to offer annually a series of valuable scholarships to nominees of certain approved universities, both home and colonial, to enable students to proceed to some European university for the purpose of carrying on scientific research. The majority of such students proceeded to English universities, but many went to Germany; and apparently there is no bias as to the destination of the student, provided adequate means are available for research work at the institution chosen. The money at the disposal of the Commissioners is from the balance left from the great Exhibition in London in 1851, and the grants for scholarships form only one of the many scientific activities of the Commissioners. At almost the same time (1892-3) the University of Cambridge decided to allow graduates of any one of an approved list of universities of the English-speaking world to enter the University as undergraduates and to proceed to the degree of B.A. by means of research work only, without the incubus of written examinations.

The 1851 Exhibition Scholarships have brought to the English universities a continuous stream of brilliant young scholars, while the provision for the research B.A. at Cambridge has brought to that ancient seat of learning many of her most renowned scholars. In 1895, the first year of its operation, this new rule attracted to the Cavendish Laboratory under Professor J. J. Thomson, in addition to Rutherford, J. S. Townsend, now Wykeham Professor of Physics at Oxford, C. T. R. Wilson, until recently Jacksonian Professor of Natural Philosophy at

Cambridge, and, later on, H. A. Wilson, now of the Rice Institute, Texas, and J. C. McLennan, of the University of Toronto. It may be of interest here to remark that the Department of Physics of the University of Toronto has had at least one student in this category at Cambridge every year since 1900.

One cannot but be struck by the remarkable coincidences which distinguish Rutherford's early training: they almost force one to the belief of an over-ruling Providence directing a genius. The state school system in New Zealand, with provision of scholarships, was organized *only in 1877;* under this system he obtained his first scholarship—his first step upward. Rutherford's 1851 Exhibition Scholarship was only the *second* given to a New Zealand student. He was the *first* student to take advantage of the new regulation at Cambridge which allowed him to enter that University as an advanced student, free from the trammels of undergraduate examinations, and free to proceed with his original investigations and by them alone to attain the reward of B.A. (Cantab).

Remembering that the year 1895 saw the discovery of X-rays by Röntgen, rapidly followed by that of radioactivity, in uranium by Becquerel, and in radium by Madame Curie, one can easily imagine the feverish activity of the great group of men at this leading centre of physics in England.

When Rutherford first went to Cambridge, he continued his investigations in wireless telegraphy, but his energies were soon turned to the quest carried on by the whole group, the attempt to establish the existence of the electron, and to determine its properties—mass, charge, velocities, *etc.* The recognition of the electron as the embodiment of a discrete negative charge of size equal to

that of the univalent ion in electrolytic solutions, and possessing the property of mass equivalent to about 1/2000th the mass of the hydrogen atom, was the important discovery of Professor J. J. Thomson at that time. As a result of the work of this group, it was shown that electrons may be produced from all kinds of matter in many different ways, and that, however they are produced, they always have the same mass and charge; in fact it was recognized that the electron was one of the common constituents of all matter. Many investigations were carried out on the ionization of gases, and thus a tool was provided for the later study of the details of the action of radioactive substances.

When Rutherford left Cambridge for McGill in 1898, we may say that the existence of the electron had been established, many natural radioactive substances had been discovered, and the electroscope and electrometer had been highly developed, whereby the effects of these radioactive substances and of X-rays might be made manifest; but only dim indications had been given that certain heavy atoms were spontaneously breaking up into other kinds of atoms.

As Macdonald Professor of Physics at McGill

Rutherford's work at McGill unfolded to the world the mechanism of radioactive change; he discovered the three types of radiation accompanying radioactive change, *viz.*, the alpha, beta, and gamma rays. He showed that gamma rays were merely a kind of X-rays, not material, as ordinary light is not material; that beta rays were electrons, and that alpha rays were positively charged particles bearing a charge equal in magnitude to twice the electronic charge but having a mass equal to four times that of the hydrogen atom. Rutherford hazarded

the opinion that alpha rays were helium atoms bearing a positive charge equal in magnitude to that of two electrons. In this work Rutherford was ably assisted by Frederick Soddy, until recently Professor of Chemistry at Oxford, and by Otto Hahn, now Director of the Kaiser Wilhelm Institute at Berlin, by Professor Barnes, in making heat measurements of radioactive changes, and by A. S. Eve, who succeeded Rutherford in the chair at McGill. Rutherford's work at McGill brought him many scientific honours: a Fellowship of the Royal Society (1903), the Bakerian Lectureship of the Royal Society (1904), and the Rumford Medal (1905).

As Langworthy Professor of Physics at the University of Manchester

It had long been recognized that the Laboratory of the Department of Physics in the University of Manchester was second only to the Cavendish Laboratory. Professor J. J. Thomson had been trained at Owens College, the forerunner of the University of Manchester, and for many years this Department at Manchester had been presided over by Sir Arthur Schuster, one of the leading physicists of the latter half of the last century. When Schuster wished to retire, he wrote to Professor Rutherford at McGill, telling him that if he would come to succeed to the Langworthy Chair at Manchester, Schuster would resign immediately, but if Rutherford was not willing to come, the resignation would be deferred. Rutherford accepted the chance to get back to England, and so became, in 1907, the Langworthy Professor of Physics and Head of the Department at the University of Manchester. The next year he was given the Nobel Prize in Chemistry, certainly a challenge of radioactivity to the world of chemistry.

By this time Rutherford was recognized as easily the leader in the field of radioactivity in, at least, the English-speaking world, and he attracted to Manchester many workers, both the young and the mature; among those who spent a year or more there were Geiger, Bohr, Moseley, Andrade, Boltwood, von Hevesy, Fajans, Gray, Boyle, Kovarik, Darwin, Russ, and Makower. The whole period between 1907 and the beginning of the War centres around Rutherford's new conception of the structure of the atom. Up to this time the accepted model was that of a solid sphere of positive electricity in which was embedded a number of electrons. The work of Rutherford on the scattering of the alpha rays by matter led him to doubt the possibility of such a structure, and there developed in his mind the conception of the atom as a very minute solar system. Its sun was a small nucleus bearing a positive charge; its planets were electrons travelling in orbits about the nucleus; the total charge on the nucleus was put equal to the sum of the charges of the planetary electrons. We are used to thinking of these minute atomic solar systems now, but when first suggested the idea was almost a shock. The brilliant use Bohr made of this model in interpreting some of the simpler spectra went far to establish confidence in the fundamental conception.

Rutherford now turned his guns on the nucleus; under his direction Moseley carried out his classical experiments on the characteristic X-ray spectra of the elements, which led to the conception of the Atomic Number, a conception that has dominated atomic physics ever since. If one arranges the elements in the order of increasing atomic weights and assigns the numbers 1, 2, 3, *etc.*, in order to the elements, this numbering represents, with one or two exceptions, both the number of electrons forming the

planetary system and the number of units of charge (electronic units) on the central nucleus.

Then came the War; symbolic of the great loss to Science caused by this catastrophe, is the death of Rutherford's brilliant young pupil, Moseley, in the Gallipoli battles. The application of Science to war both offensive and defensive sapped the energies of others during this period, and many changes took place.

In 1918 Sir J. J. Thomson was chosen as the new Master of Trinity College, Cambridge, and resigned his position as Professor of Physics and Director of the Cavendish Laboratory. As his successor there was only one choice, Rutherford; we have it from one of his near friends that "Rutherford left Manchester with many regrets, for he had been very happy there and he had made many friends both in the Laboratory and outside of it." I remember the late Sir John McLennan telling me that Rutherford went to Cambridge with the sense of answering a public call to service, and in response to a national demand to keep the great Cavendish Laboratory, so well served in the past by Clerk Maxwell, Lord Rayleigh, and Sir J. J. Thomson, in the forefront as the leading laboratory of physics in the Empire, if not in the world.

At the close of the War, it was a struggle for all Britain's leading physicists to return from years of work in applied physics to the realm of discovery. The threads, dropped or tangled in 1914, were difficult to pick up again, and perhaps some scientists were rather overwhelmed with a sense of futility in the face of the great calamity of war. It was with this feeling of uncertainty as to the next step in physics, that Rutherford took up the work as Director of the Cavendish Laboratory in 1919.

As life settled down, graduate students flocked to

Rutherford at Cambridge, but the nature of his leadership changed somewhat. We do not notice that large numbers of mature workers gathered round him from abroad as at Manchester, but he had to set to work to train recruits from year to year. He kept his eye steadfastly on the nucleus, and decided to attempt to break it to pieces by some kind of atomic artillery; his consistent cannon-ball was the alpha particle. He was soon led to the great discovery that may be considered to dominate this last phase of his work. Bombarding nitrogen gas with alpha particles, he produced atoms of hydrogen and so opened the door to artificial transmutation—the old alchemist's dream.

It was during the early twenties that Rutherford was led to suggest the existence of particles made up of a proton and an electron, *i.e.*, of the nucleus of a hydrogen atom (charge $+e$) and an electron (charge $-e$) giving an entity of mass *one* and charge *zero*, which is now called a neutron. Twelve years after this surmise was made, Rutherford's leading assistant, Dr. J. Chadwick, proved experimentally the existence of the neutron. The role played by this discovery in the work of artificially produced radioactivity in practically all elements, and in the isolation of isotopes of various elements, is a matter of common knowledge to the physicist of to-day.

So up to the very end of his life (at the comparatively early age of sixty-six), we find Rutherford in the forefront of research in atomic physics as one of its most brilliant experimentalists. Space does not permit any account of Lord Rutherford's contribution to the public life of Great Britain; he was trusted by all in authority and continually called into counsel in all matters relating to the application of science to the public welfare.

Many have been the tributes to his life and work.

From these we have chosen two. Professor Otto Hahn of the Kaiser Wilhelm Institute of Chemistry, Berlin, writes in *Naturwissenschaft:* "In the death of Lord Rutherford, there has passed to the beyond our greatest master of experimental physics. His passing means, not only for England but for the whole world, a gap which cannot be filled."*

Professor J. Chadwick, who was most intimately connected with Rutherford during his Cambridge professorship says: "The world mourns the death of a great scientist, but we have lost our friend, our counsellor, our staff, and our leader."

*"Mit ihm ist wohl der gröszte Meister experimenteller physikalischer Forschung der Gegenwart dahingegangen. Sein ableben bedeutet nicht nur für England, sondern für die Naturwissenschaftler der ganzen Welt einen nicht zu ersetzenden Verlust."

LETTERS IN CANADA: 1937

Edited by A. S. P. Woodhouse

PART I: ENGLISH-CANADIAN LETTERS

Introduction

"Letters in Canada, 1937" does not differ from its predecessors in object or, in any fundamental respect, in method. Its object is to present a conspectus of the year's work in creative literature and to place that work in its proper setting in the social and cultural life of the communities that form the Dominion. Some further improvements have been effected; and these, despite the rigorous exclusion of unimportant material from all lists, have rendered it necessary once more to divide the survey between the April and the July issues.

The chief improvement is the addition to lists and surveys of some account of work done by "New Canadians" in their native languages. Here we have been so fortunate as to secure the aid of Professor Watson Kirkconnell of Wesley College, University of Manitoba. This New-Canadian survey will appear, with the French-Canadian, in "Letters in Canada," Part II, in the July issue.

In "Remaining Material" we have extended the policy of incorporating brief reviews by experts, all of whom, excepting Mr. Donald Buchanan of the CBC, are members of the staff of this university. The section on "Social Studies, Canadian Field" has been restored to its place in "Remaining Material," instead of figuring as a separate essay.

It only remains to thank all those who have aided us with reviews or special reports, and those who have supplied us with information (in particular Mr. Charles Clay of the *Winnipeg Free Press*); to acknowledge the co-operation of the University Library; and to repeat our request for additions and corrections.

I. POETRY

E. K. Brown

There is no difficulty in singling out the most important book of poetry published by a Canadian in 1937: it is Mr. E. J. Pratt's *The Fable of the Goats*. This collection consists of a long allegorical narrative which furnishes the title, and nineteen other poems of varied lengths and moods. It is markedly different work from Mr. Pratt's earlier volumes, although in *The Titanic* (1935) some of its aspects are present in a less emphatic form. What distinguishes it from the body of its author's work is a daring experimentation in techniques and a keen awareness of the structure and diseases of contemporary society. That a poet who has already explored the possibilities of two or three profound moods and original themes should renew himself so fully is a heartening sign; most Canadian poets take a mould when they are young and never display any evidence of dissatisfaction with it. The monotony and the narrowness of our poetry are in no small measure owing to such an unwillingness to adventure and develop. The past five or six years of social experience have left a deeper mark on Mr. Pratt than on any other of our major poets. He is writing contemporary poetry as the best of the American poets do.

Most of his best work in the past has been in a single metrical form—the rhyming tetrameter, a measure which suits his delight in resounding rhythms, clear tonality, rapid development, and emphatic statement. The specific danger of that measure he has avoided by breaking away from a strict succession of couplets and by introducing variety of accent within the line. In "The Fable of the Goats" the rhyming tetrameter is retained. Retained too is the rush of polysyllabic music which has been one of the distinguishing marks of his poetry and which other Canadian poets are now seeking to imitate—with slight success. The first four lines of the titular poem would make one say "This is Pratt!" even if one came upon them in the dark deserts of the Waste Land. No one but he, inside Canada or outside, has quite the accent of:

> One half a continental span,
> The Aralasian mountains lay
> Like a Valkyrian caravan
> At rest along the Aryan way.

But in the shorter poems which follow "The Fable of the Goats," other and often quite novel forms occur.

The substance of his earlier poetry suggested unmistakably that Mr. Pratt was ill at ease under the cramping pressures of contemporary life and seeking to liberate himself by making a clean break for a more spacious world, either the world of primitive mastodons or the world of the sea with its heroes and its monstrous denizens. He drew his figures and their setting on a scale so grand that it was difficult to focus them clearly; he has been dominated, as Mr. W. E. Collin has said, by the "heroic imagination." Now he is pursued into his primitive world by the very pressures he formerly broke away from so sharply. He writes an allegory: wild creatures exemplify human traits, first greed, ambition, pugnacity, then peace and conciliation. Mr. Pratt has no care to disguise his allegory or even to leave it, in the manner of most allegorists, ambiguous. The fierce, bounding, heroic temperament which formerly captivated his imagination is subdued to the purest form of Christian temper; it has remained heroic for clearly it has subdued itself. "The Fable of the Goats" is an achievement; it does not take away from its high value to say that it will probably be spoken of in the future as the first of a series of poems in which a new aspect of Mr. Pratt's power will appear. It convinces one that superior things are possible in the same kind.

Among the other poems in the collection the one which is most striking and moving is "Silences." It is in a metre and mood new in Mr. Pratt's work, a mood comparable with the terror which is the distinguishing characteristic of Mr. Robinson Jeffers. There is a tense, disturbing quiet in this poem which probes into evil implications of quietness:

> There is no fury upon the earth like the fury under the sea,
> For growl and cough and snarl are the tokens of spendthrifts who know not the ultimate economy of rage.
> Moreover the pace of the blood is too fast.
> But under the waves the blood is sluggard and has the same temperature as that of the sea.
> There is something pre-reptilian about a silent kill.

Anyone who heard Mr. Pratt read this poem at the meeting of the Association of Canadian Bookmen last November had one of the purest aesthetic experiences possible in our time and place.

A great disappointment is Mr. Wilson Macdonald's collection of satires, *Comber Cove*. In it he attempts, somewhat after the method of the *Spoon River Anthology*, to give a picture of the life

of a small town by a succession of short, sharp character-sketches, most of which are bitterly destructive. The aim is admirable; stinging satire is needed. The stanza forms, however, do not lend themselves to the expression of the emotions which Mr. Macdonald is trying to utter; the emphasis in thought is repetitive; and the few idealized figures (included to supply a standard by which the deviations of the others can be measured) are not sufficiently impressive. On the cover Bliss Carman is quoted as having said that this collection is "the greatest satire since the days of Juvenal," an example of the bad old kind of critical opinion from which we are slowly escaping.

Another Canadian poet whom many of our critics were exalting a few years ago to the heights which Mr. Pratt securely occupies, has published a collection of verses which are sadly disillusioning. Miss Audrey Brown's *The Tree of Resurrection* contains along with much new material a few older poems, notably that poem which was the corner-stone of her reputation, "Laodamia." What this collection impresses on a sympathetic reader is the bookishness and traditionalism of the poet's sources of emotion and expression. The experiments with modern forms and simple feelings are unsatisfactory; neither the forms nor the feelings appear to have been inevitable or, once adopted, to have been handled with the power and tact which flow only from absolute sincerity. The best of the new poems are those which are literary and conventional, "The Pilgrims," "Lammastide," "Past Noon, October, To E. B. B." The grace and skill and tranquillity of some of the older poems are in these.

There is more of pure poetry in the slim brochure which Sir Charles Roberts has brought out—*Twilight over Shaugamauk and Three Other Poems*. Here and there, if not continuously in any one of the poems, the old magic casts its spell:

> From many a far and nameless lake
> Where rain-birds greet the showery noon
> And dark moose pull the lily pads
> Under an alien moon. . . .
>
> On the pale borders of evening
> The hawthorn breaths are cool.
> The frogs pipe in the sedges
> About the shadowy pool. . . .

Sir Charles has had more disciples than any other Canadian writer now alive; they have praised him, they have winded themselves

imitating him, and none of them has as yet come within measurable distance of his achievement. It is, I suppose, a desirable phenomenon in a relatively new literature, that the best of the older poets should have a group to hold a nimbus o'er his head and found a tradition of which he is the patron. In some of his recent collections, although his coterie has tried to disguise the fact, a falling off in vividness and force has been noticeable; led by the disciples the general reader has tended to neglect his earlier work, much of which was once more rendered accessible in the *Selected Poems* of 1936. A glance at the best poems in that collection and at the best stanzas in *Twilight over Shaugamauk* will sharpen one's awareness that between Roberts and his followers there is a chasm which will tolerate no leap.

At his best Mr. Lloyd Roberts is not a disciple of his father, although many of his less successful poems are imitative either of the elder Roberts or of Lampman. In *I Sing of Life*, a representative selection of his poems with a disarmingly modest preface, the general level is not very high; a few poems do, however, rise far above this level, notably a resonant hymn, "Song of Trust," a Blake-like meditation, "As We Sow," and a firm, hard nature piece, "Dead Days." In these and in a few other pieces a fund of experience and a faculty for clear design issue in poetry so striking as to astonish a reader by their superiority to the prevailing qualities of the collection. One has to go back to Lampman for Canadian writing such as this:

> The reeds creek in the dawn
> By the dead pond;
> Dry tongues respond
> From grasses yellow and drawn;
> And ever scourged by the wind,
> The alders clatter and grind.
>
> Vines furred with the frost
> String from the wall:
> Their bones recall
> Summer leaves long lost,
> Cricket and fly and bee
> And their low melody.

This is no mere imitation of Lampman; the diction and the movement are what Lampman might have used had he lived in our time.

Not for many years has a young Canadian writer appeared to have an ambition to be an official poet. It now seems that Mr.

Nathaniel Benson has that ambition; in his collection, *The Glowing Years*, there is more verse on public themes than in any other at all notable volume of Canadian poetry since the War. He writes odes on Dominion Day, on the death of George V, on the death of Bliss Carman, and on the centenary of Toronto. In some of these odes the movement has sweep and vigour; there are passages of high rhetoric; but it is impossible to feel that the formal archaic structure is appropriate for a Canadian's tribute to aspects of Canadian history and civilization. Mr. Benson is among the poets who might meditate on the thesis advanced by His Excellency Lord Tweedsmuir in his address of last November, the thesis that Canadian themes require measures subtly (and perhaps even strikingly) different from those which have ruled in England. Here and there in Mr. Benson's collection there are poems modern, even modernist, in theme, in diction, and in structure; but in these poems he does not seem to work easily or naturally, he seems rather to be engaged in calculated experimentation. The best of the poems in the volume are those in which Mr. Benson expresses intimate experience, especially the experience of bereavement.

Fresher than Mr. Benson's talent or Mr. Lloyd Roberts's are the vigour and colour with which Mr. Joseph Schull tells the tale of *The Legend of Ghost Lagoon*. In this long narrative poem, recalling again and again the manner of Masefield, Mr. Schull evokes piracy, superstition, torture, profanity, and all the other traditional trappings of the Spanish Main. Certain defects of the poem are unescapable: it is not well proportioned, it is not unified in style, passing from archaic elegance to rough modernity without adequate justification in subject, and the central scenes (which should in a narrative like this have been brought into high relief and recounted with heroic fulness) are somewhat scamped. So much for complaint. The poem is nonetheless a heartening one; it is pleasant to find one young poet interested in the objective world rather than in the nuances of his own feelings, able to deal with character as fully as with landscape, powerfully gifted with historic imagination. It is not possible to represent Mr. Schull's narrative gift; but his imaginative language may be illustrated in a few lines:

> A halberd's plunge or a cutlass slash
> Letting the water into his heart. . . .
>
> The lion leaps for the boar's red eyes. . . .
>
> His thighbones crumple about his neck. . . .

It is an injustice to such lines to tear them from their context in a swift-moving narrative; taken by themselves they may seem crude and over-coloured; but when read in the rush of the poem they startle with their compact effectiveness. We need more poetry like *The Legend of Ghost Lagoon*.

There is vigour also in Mr. Patrick Slater's *The Water-Drinker*—in the preface rather than in the verses which follow. The preface is a sensible discursive essay on the problem of poetry as it appears in a Canadian framework. His comment on the feebleness of colonial art is admirably put:

> The writings of other days and other climes are available and should be read and enjoyed. . . . But whatever their merits it is a vain thing to attempt to improve on them by laboured imitation, which is the negation of all art. It is for this reason that little of artistic merit has ever come out of colonies, as ancient writers observed and as we have seen with our own eyes. The explanation is obvious. Communities differ from one another in quality; and whether better or worse than our ancestors or others, to produce anything worthwhile, we must be frank and be ourselves.

Mr Slater is equally sound in the distinctions he lays down to separate verse and poetry and in his attack on the versifiers, or, to adopt a happy phrase which he uses elsewhere, the *verse-smiths*, "whose inspirational songs combine a comfortable religion with good home-cooking, and who assure our troubled hearts that in some mysterious way virtue yields a tidy profit in earthly goods." About his own verses Mr. Slater is extremely modest; he assures us that they fall far short of poetry, conceding that he lacks the power which above all others distinguishes the authentic poet—the power to find adequate words and rhythms for the emotions which crowd painfully in his mind and clamour for utterance. It is unnecessary to say more of the defects in his verse; and it is pleasant to note that they show some study of Indian and early Western life.

The clearest and most moving of the new voices is that of Mrs. Floris McLaren who has brought out a collection of thirty poems entitled *Frozen Fire*. Almost every one of her poems has a definitely Arctic landscape and makes much of the peculiar stimuli and ordeals of the far North-West. The note struck in the first poem is maintained throughout:

> The crowding spruces go,
> A still black army, down to the curving shore.
> The frost lights glitter on every twig and brier
> Till we set intruding feet on the jewelled floor
> And shatter the cranberry bushes' frozen fire.

Despite the persistent pre-occupation with the North, and with the forms of character it develops, there is a lack of real unity in the collection and the poems seem to be unrelated facets of a personality nowhere clearly defined.

The rest of the year's poetic production must be dismissed more briefly; nor will brevity result in any serious injustice.

Four of the Ryerson Poetry Chap-books have come out during the year. In Mr. Charles Boyle's *Stars before the Wind* there are two striking love sonnets; but the collection as a whole is marred by deficiencies in technique, and above all by unsatisfactory rhymes. Archaic forms and rhythms rob Mr. William Thow's *More Odd Measures* of reality. In Mr. Leo Cox's *River without End* there is a bewildering variety of feeling and form, and the total effect of this collection is disappointing for a poet from whom for ten years much has been expected. The fourth chap-book, Miss Helena Coleman's *Songs*, contains no fresh material.

Ship's Wake and Road's Lure, by Mrs. Christine Henderson, abounds in somewhat conventional impressions of travel, in none of which can one discern any note of the intense or the new; the appearance in this collection of two poems on the flea is a heartening omen for Canadian verse which must not pass unnoticed; and there is a poem on a Sibelius symphony which indicates sensitiveness and a willingness to experiment. Sister Maura's *Breath of the Spirit* is a slim volume in which the poems disclose technical competence beyond the reach of most Canadian poets; but the content is thin and the emotion faint. Miss Martha Martin's *Out of the Shadows* does not rise above smooth and easy melody. More old-fashioned, perhaps, than any of these, is Miss Alice Wilson's *My Sanctuary Garden* which is lacking throughout in concreteness and is in the main marked by a rough bumping rhythm. Similar in tone, but more melodious, is Mr. Gordon LeClaire's collection *Star-Haunted;* here the diction is exuberant and the emotion, apparently at least, not entirely real. In *Rhymes of the French Regime*, Mr. Arthur Bourinot has tried to present early Canadian history in a guise attractive to children with a sense of rhyme and humour; but, like many other such undertakings, his verses are satisfying neither to the children for whom they were intended nor to the adults who were intended to peer at them over children's shoulders. The book is a disappointment coming from a poet who in another mood has done satisfying work.

Among the collections published by groups—and from year to year these increase in number—much the best is *Canadian Poems*, a small brochure containing the best of the eleven hundred poems submitted in a competition sponsored by the Calgary Branch of the Canadian Authors' Association. No more interesting volume of Canadian poetry has appeared this past year with the exception of Mr. Pratt's; and it is regrettable that the sponsors have not had their collection bound in durable cloth. They conducted their competition in a fashion which other groups might wisely imitate. They chose excellent judges; they defined types and themes, in which separate competitions were held; and they extended the terms of eligibility to welcome all Canadians. The best poems came from New Brunswick, Montreal, rural Ontario, Winnipeg, Regina—and, one of them, only, from Calgary. It is impossible at all points to agree with the judges, but the award of the Senator Patrick Burns Memorial Prize for a poem on a definitely Canadian theme imposes immediate assent. The poem which won this prize, the work of Mr. Frederick Laight of Regina, should be known across the country, and I take leave to quote it entire:

I have seen tall chimneys without smoke,
And I have seen blank windows without blinds,
And great dead wheels, and motors without minds,
And vacant doorways grinning at the joke.

I have seen loaded wagons creak and sway
Along the roads into the North and East,
Each dragged by some great-eyed and starving beast
To God knows where, but just away—away.

And I have heard the wind awake at nights
Like some poor mother left with empty hands,
Go whimpering in the silent stubble lands
And creeping through bare houses without lights.

These comforts only have I for my pain—
The frantic laws of statesmen bowed with cares
To feed me, and the slow, pathetic prayers
Of godly men that somehow it shall rain.

That is a note struck too seldom in our poetry; and in other poems by Mr. Laight, appearing in other collections or in the periodical press, it is not struck with anything like equal power.

The poetry appearing in the major periodicals of the country has continued to maintain a high level. The disappearance towards the end of the year of *New Frontier* is a misfortune for Canadian

poetry; in its brief life this periodical became one of the main vehicles in this country for original and powerful poetry. In 1937 alone it published a notable poem by Mr. A. M. Klein ("Of Daumiers a Portfolio"), one of Mr. Leo Kennedy's most vigorous pieces ("Calling Eagles"), and a large group of Miss Dorothy Livesay's moving lyrics. The *Canadian Forum*, among much that is excellent, published another of Mr. Klein's poems ("Blue Print for a Monument of War") and some notable satires by Mr. L. A. MacKay. The level of poetry in these two magazines and in *Saturday Night* is higher than that in the volumes which have been noticed; and if the poetry of our periodical press is good, we may reasonably hope that the poetry appearing in book-form will steadily improve. Neither Mr. MacKay nor Mr. Klein has as yet published a volume of verse, and it is a long time since there was a collection of Miss Livesay's. When the survey of Letters in Canada for 1938 is written, we hope that books by each of these three highly individual and powerful poets will have appeared.

II. FICTION

J. R. MacGillivray

The year 1937 was one of only moderate achievement for Canadian fiction. Two novels, *More Joy in Heaven* by Morley Callaghan and *God's Sparrows* by Philip Child, were perhaps better than anything published in the previous year, but on the other hand the total number of books produced seems to have been smaller, and there was less variety of type. Satire and economic criticism, both represented formerly, seem to have disappeared from our fiction when it was rumoured that business was better. Recognizable pictures of normal Canadian life, in our cities and on our farms, were as rare as usual. But other types of fiction apparently continued in brisk demand. Detective stories, novels of homicidal adventure in the far north, and books for children made up two-thirds of the year's output. One remembers sadly the question with which Morley Callaghan concluded his article on "The Plight of Canadian Fiction" in a recent issue of the QUARTERLY: "How many writers of adult fiction have appeared in this country in the last ten years?" I offer no list, but I imagine that if they should meet together in round-table conference the table would not have to be very large.

In any such group Morley Callaghan himself would have a place. *More Joy in Heaven* is the story of how Kip Caley, a bank-robber whose name had been on the front page of every newspaper, was reformed by a prison-chaplain, set free through the influence of a senator, welcomed home as the Prodigal Son with cheers and sobs by his hysterical admirers, and then, being soon forgotten, fell back into the company of his former gang, and finally was shot down by the police amid the execrations of outraged sentimentalists. This story is based on an actual and much publicized case of a few years ago; yet the author is quite right in his assertion that the characters and situations are "entirely fictional." *More Joy in Heaven* is not the detailed record of what did happen, but an imaginative realization of what might have happened under the circumstances.

In several ways this novel indicates a considerable advance in Morley Callaghan's mastery of his art. He has become more observant, more sensitive to the subtler forms of human experience. Most notably, he has improved on his former prose style. He still writes with clarity, economy, and simplicity of phrasing, but he has abandoned the tiresome mannerism of a dead-level evenness for greater variety and appropriateness of style. Here is a representative page, the account of Kip's arrival home from prison. He had just pushed his way past the curious crowds in the street and the jostling reporters and photographers who were trying to force their way into the house after him.

> Leaning all his weight against the door he bolted it, muttering. "They're not coming in." His face showed such desolation that his mother and brother, standing at the end of a table heaped with food in the little living room, took a few hesitant steps toward him. His mother was a little plump woman with a kind of fearful quietness in her, with blue eyes like a frightened girl's eyes. His brother, Denis, who had none of his own great height and broad shoulders, was slim and serious, a young doctor turning prematurely bald, who looked as if he had exhausted himself for twenty years working his way through medicine and trying to keep himself from Kip's life.
>
> "Kip," Denis whispered, "Kip," almost scared to move toward him and touch him. The mother didn't move either for a moment. Her lower jaw began to tremble, the loose skin on her throat seemed to contract and loosen and she began to cry quietly.
>
> But he was listening to the pounding on the door, a steady, eager pounding, and the sound of excited voices. When he turned to his mother and brother he shook his big head and looked sick with disappointment.
>
> "What do they want?" he said. "I wanted to come here alone. I didn't think they'd notice me. I didn't think they'd remember me." "They've been

here all day," his mother whispered. "Who?" "Newspapermen, people on the streets." "People from all over," Denis said bitterly.

While the pounding grew louder and the voices rose, Kip whispered helplessly, "Aren't they going to give me a chance? Ten years is a long time. Ten years I've been away and they don't know me. Ten years and the people we knew on the street must be all gone. What are they doing there?"

The person who could realize this, and a dozen other scenes as good, is in the front rank of Canadian writers. When he has enlarged his imaginative domain, when he can pass with more confidence beyond the somewhat limited range of character and level of experience of the earlier books, he will be one of the finest novelists on this continent.

In this book, as a matter of fact, an attempt has been made to go beyond former limits. Besides the author's usual characters, a shop-girl, a priest, small tradesmen, several ex-convicts, and the patrons of the saloon (beverage room) where Kip was employed as a "greeter," there appear in the novel other types: the mayor, a judge, a wealthy senator and his debutante daughter, and beyond all these, and more shadowy on the confines of the imagination, fashionable society as seen by Kip from the senator's box at the Ice Carnival. These characters fill adequately their places in the general pattern of the novel, though none of them is especially well done. But Kip Caley is; and the success of the characterization is largely due to the author's sympathetic yet aloof attitude toward his hero. He avoids completely both sentimentality and cynicism about reformed bank-robbers. He displays or suggests admirably the attitude of other people toward the case: the watchful scepticism of Kip's brother, the impulsive, shy generosity of the tobacco-store clerk, the bland, imperturbable, maddening fatalism of the judge who knows in advance how it will end, the sneering cynicism of the ex-convicts who share the judge's opinions about penitentiary-conversions, the simple commercial attitude of the hotel-keeper who hires Kip, as he would advertising-space, to bring in the cash customers, and the expansive emotionalism of the newspaper-reading public, overwhelmed by its own vicarious generosity in giving the criminal a second chance. All these attitudes Morley Callaghan presents through his characters, but takes no side in the argument. And the reader shares his point of view. All opinions are in their way right about Kip, and all are wrong. The wise will understand and pity; they will hesitate to praise or condemn. In this novel character is fate, and good qualities as well as bad drive

the hero to his final doom. Not only is Kip fated by his hardly suppressed violence of nature, but much more by his simple desire to please people who have helped him, by his sense of loyalty to former friends, by his fear of becoming a hypocrite, and by his sincere and artless ambition to make use of his experience for the good of society. If you are of the hard-boiled cast of mind, you will probably say that no one like Kip ever graduated from a reform-school or penitentiary. I can only offer my own opinion that he is one of the few successfully realized characters in the year's fiction. I would also say that Morley Callaghan has not only gained a new technical skill in his art, but is still growing in understanding of human character.

Another writer of exceptional promise is Philip Child, author of *God's Sparrows*. This is only Mr. Child's second novel, but already he deserves a place in the small group of serious writers of fiction. *God's Sparrows* is a war-story, but with a difference. The author is not trying primarily to show us the horror, futility, or colossal sub-human stupidity of war. Much less has he any romantic illusions about adventure and comradeship providing full compensation for everything else. Although this is a war-story, the author's principal interest is not in the war for its own sake, but in a Canadian family, and the way conflicting hereditary traits appeared under the stress of great events. The Burnets traced their family characteristics to a Scottish laird and his gypsy wife. They were a bundle of opposites, serious and frivolous, dependable and erratic. Charles was the cheerful, irresponsible, likeable one whose very death was a kind of mad-cap joke. Murdo combined the gypsy wander-lust with a dour determination to find the place of duty and danger. Then there was Maud Burnet who married Penuel Thatcher, a New England puritan of the peculiar nineteenth-century type, an individualist, a pacifist, an agnostic, serious about conduct but suspicious of formal religion, the mildest and most stubborn of idealists. And in the two sons of this marriage, Daniel and Alastair, and in their cousin Quentin, all these conflicting strains reappeared in new combinations. Then came the War. Five members of the family enlisted. Each had to adjust himself to an unimagined experience, to existing in a monstrous purgatorial region between life and death, devoid of beauty, love, and hope, where even courage was a tense madness, where the soul died and only the body could endure. No one who has read the second half of this

novel will easily forget it, especially the characterizations of Daniel and Quentin who struggled desperately to maintain their view of life against overwhelming circumstances. Yet it is just here in the second half that the principal flaw in the book appears. The pattern of the novel becomes complicated, and to some extent confused. A large number of new characters have to be introduced, especially the officers of the battery to which Charles, Daniel, and Alastair belonged. It becomes necessary to shift the scene frequently from France to Canada or England. The great emotional centre of interest being in France, people back in Canada have to be neglected by the author, or hurried off the scene when death strikes suddenly at them also. To have made a synthesis of the family saga and the war novel in one moderate-sized book is a remarkable feat, yet one may wish that the artist had had a somewhat wider canvas on which to display his figures. The Burnet-Thatchers seem to me to be a more interesting group than the Whiteoaks, who have been considered worthy of more extensive treatment. One may say this safely, knowing that Mr. Child is an author with more than one subject.

The Stone Field by Martha Ostenso is another family saga in one volume, the story of the proverbial three generations between wealth and the loss of it. Old Ashbrooke Hilyard, a pioneer in the north-central United States, had acquired his ten sections of land by attending to business, and lived in thrifty, feudal dignity, renting farms to his less successful retainers. Two things he hated to see: money wasted, and the timber companies slashing down the forest. He seems to have known all about soil-conservation long before Mr. Roosevelt's time. In the second generation Leonard Hilyard, of course, married a silly and extravagant woman, and allowed the family fortunes to decline. One of their sons, Royce, was to retain the ancestral love of the soil, but young Ashbrooke preferred the stock-market. The stock-market won. Then the timber companies cleared the hitherto inviolable acres in their own fashion while the wise old farmers prophesied ruin. The main action covers a period of fourteen years, and is seen largely through the eyes of Jobina Porte, who loved Royce Hilyard, but took all that time to let him know. There is much to be said for this novel. It is competently written. The various threads of the story are deftly interwoven. There are a great many characters, a few of whom linger in the mind. Several scenes are fairly vividly realized. Yet

there is something lacking. Perhaps we have had too many novels about the soil. Perhaps we miss the authentic Scandinavian bleakness in this one. That stone field seems to have been saved as a kind of stage-setting among the arable Hilyard acres so that everything critical could happen there. Or perhaps it is just lamentably difficult, outside a Nazi state, to be stirred to the very depths of one's soul about reforestation.

About unemployment one may more easily be stirred, and that is the central theme in *The Scent of Water* by Susan Buchan (Lady Tweedsmuir). Margaret Gerard had spent most of her young life in her great-aunt's comfortable London house, accepting as the normal conditions of human existence, good food, expensive clothes, the assiduous attention of servants, and after the protracted and exhausting ritual of "coming out," the somewhat casual affection of a well-bred young gentleman, Michael Morton. Then by chance she went to visit her cousin, Agnes Wigram, who was doing social-service work among the unemployed Welsh miners, and there she discovered a world of which her cocktail-party friends in London knew as little as of the mountains of the moon. She also discovered Henry Cornish, who was different from Michael because, although he had money, he seemed to think that the best way to spend it was on numerous disguised charities which would help to raise one village above soul-deadening apathy or despair. The rest of the story shows us how Margaret gradually turned her affections from society to social-service, and from Michael to Henry. Now the obvious danger to be avoided is sentimentality, and it must be said that if the author has escaped that pitfall successfully, she has not always left a wide margin of safety. The morose reader may wish that Agnes Wigram had not always been so irrepressibly blithe in her good works. He may also grumble at the positively Dickensian cheerfulness of the last chapters, with three weddings and the welcome demise of Henry's eccentric and supposedly impoverished uncle, leaving an iron-bound chest full of bank-notes and clinking gold sovereigns. But these objections are, in a way, off the mark. The main subject of the book is not the love-story of Margaret Gerard and Henry Cornish, but an account of how Eaton Terrace discovered the distressed areas. And this is well done. Margaret's first impression was one of sheer bewilderment. Here was a place where social poise and a moderate facility in tea-party small talk were less than useless. Everything learned had to be forgotten and

learned again. Especially memorable were her well-intentioned and maladroit efforts to make actual contact with the family with which she lodged, a family for whom life had been little more than the War, the pit, and the dole. *The Scent of Water* is not a novel of propaganda; yet the general impression conveyed is that one world must make contact with the other: Eaton Terrace had *better* learn something of the distressed areas, if only to save itself from futility and boredom. It might also do more to help. Surprisingly little sometimes is required to restore men to hope. "For there is hope of a tree, if it be cut down, that it will sprout again, and that the tender branch thereof will not cease. Though the root thereof wax old in the earth, and the stock thereof die in the ground; yet through *the scent of water* it will bud, and bring forth boughs like a plant."

In Elizabeth Sprigge's novel *The Son of the House*, the house was Coppenhall in Norfolk, the seat of the Stalhams since the year one, and the son of this inheritance was Nial Stalham a blasé young gentleman with green eyes, long curling lashes, golden hair, a sensitive soul, and a garret studio tastefully adorned with Chinese and Mexican works of art. Also he had a sixteenth-century Russian icon, "the Lady of Tolgsk," with whom he was in love—until he met Mrs. Rachael Carfield, who looked rather like the picture. Now Mrs. Carfield was ten years older than Nial, and had a past; so by all the rules in these matters she should have been a designing adventuress, hated by the Stalhams. But she was not. Rather she became their ally, assisting in their campaign to make Nial grow up and take an interest in the family estate. This was hard work. He would break down and weep if a servant disturbed his pictures. He had no ambition, nor any confidence in himself. He was bored by society and horrified by civilization. Especially he detested Coppenhall and having to be the heir of a family tradition. So at the end the estate which had been held for twenty generations was sold for building sites, only because there was no one left who cared for the past or had any hope for the future, no one with any sense of responsibility to family or society. "This is the age of abdication," said Mrs. Carfield, who had tried to prevent this one. Now from my description, this book may not sound very attractive; yet it makes entertaining reading even if one does tire of Nial's whimpering. The other characters are credible, and less trying on one's patience; and their conversation is remarkably good at times,

fluent, witty, even pungent, and on all sorts of topics. An author with such a dexterous command of amusing dialogue might provide popular fare for the theatre.

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I shall next comment more briefly on four novels which are all inferior in quality to those already mentioned, but which deserve notice in a survey of the year's fiction. They are: *The Staff at Simson's* by Frederick Niven, *John* by Irene Baird, *Below the Salt* by Virna Sheard, and *The Dark Weaver* by Laura G. Salverson.

The Staff at Simson's is a much poorer book than Mr. Niven's fine novel of the previous year, *Old Soldier*, though it has a similar theme and locality. *Old Soldier* was about a group of men who worked for an Edinburgh silversmith, and this later book records the even tenor of life in a dry-goods warehouse in Glasgow. Mr. Niven knows his country and people, and has written admirably about them, but this novel is not one of his more successful efforts. There is no central character or development. About a dozen people share equally our mild interest. We are told who was in charge of Dress Goods, who presided over Shirtings, Flannelettes, and Winceys, what they talked about, where they spent their holidays, and who in the course of many years was promoted, discharged, married, or jailed. This book has many secondary excellences, but nothing can make up for the complete lack of significant pattern.

Irene Baird's novel *John*, by comparison, has at least the virtues of order and simplicity. It is a very quiet book devoted to the affectionate portrayal of one person only. John Dorey was a harmless and sentimental old bachelor, an Anglo-British-Columbian who had become a kind of genteel beach-comber, satisfied with his cottage by the ocean, and given to sentimental musing about the past, especially about Danae who had once put her pretty head on his shoulder and told him about her unhappy marriage. Nothing much happens in the book, and then one day Danae's son arrives all the way from England with perfect public-school manners and an affectionate note from *mater*. And that night John dies happy in his dreams. This is a pleasant and competently written book, and (incidentally) handsomely printed and bound. It should please thousands of readers who could not endure the novels of Morley Callaghan and Philip Child.

Rather more happens in Virna Sheard's romance, *Below the Salt*,

but it, too, makes few demands on the reader. Marcus O'Sullivan was a prosperous Ontario farmer who put the fear into his family and hired men, by roaring at them. But he really had a soft Irish heart, especially for his daughters, Kathleen and Gail. They were allowed to spend their time playing the piano or idling about the estate in pretty frocks and fashionable hats. But the O'Sullivan drew the line when Gail fell in love with Nils Olsen, the intelligent Norwegian hired man, and when Kathleen was discovered by the Basque operatic tenor who had settled a colony of his countrymen on the next farm. The tenor was rich and handsome, and Nils was the answer to a Nordic maiden's prayer, but the O'Sullivan became apoplectic at the very thought of foreigners. Toward the close of the book mystery and melodrama are added to romance, but all ends happily. The family tyrant died conveniently, and the tenor sang beautifully at his funeral. Such a book makes me sad. Why will not, or cannot, our writers give us an impression of the Canadian scene? Just occasionally, when her characters are out of the way Mrs. Sheard does let us catch glimpses of the landscape of Northumberland county, but most of the time we are in the usual locality of Canadian fiction, the lovely never-never land of romance. After reading dozens of these books one longs to get out and enjoy the refreshingly actual ugliness of paintless barns, treeless fields, bleak and staring high-built houses, and the usual indications of poverty, or complete lack of concern for beauty, which appear along many of our highways.

The Dark Weaver, by Laura Goodman Salverson, is a more impressive book than the others in this group. The author's theme is "the effect upon human character and conduct of the amazingly rapid changes from one world of ideas to another, nowhere more marked than in our Canadian Middle West." In the novel we have the interlinked saga of a half-dozen families, mostly Scandinavian, beginning with their departure from the old land, carrying them through a full generation in the new, and ending with the Great War when the two worlds faced one another again. This is a fine, though difficult, subject. There are many evidences that the author's mind is stored with impressions. Some scenes, and some longer sections of the book, are well done. But the total effect is one of confusion, or at least of multiplicity. There are too many central characters, and a whole township full of lesser ones who

get no chance to be anything more than names. The book contains enough material for half-a-dozen better ones.

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I turn now to mystery stories, novels of northern adventure, and books for children which, as I remarked at the beginning, make up two-thirds of our national output in fiction. Of the first group I would mention *Men are Like Animals* by Donald Macpherson, *The Saddleroom Murder* by N. K. McKechnie, *The Dragon's Jaws* by Frank L. Packard, and *The Yellow Circle* by Pearl Foley.

Men are Like Animals is a "scientific thriller." A more exact title would have been *Men are Like Radio Sets*, or *Revenge by Remote Control.* A beautiful and determined young lady, who was so rich that she owned "most of Westmount," wanted to marry Dr. Reginald Brooks, but Reginald married Mary instead and took a cottage in the Thousand Islands for the summer. Then the woman scorned imported a thought-machine from Germany and proceeded to break up the family, making her helpless victims do as she willed. The story has the advantage of being unusual; the dialogue is conducted skilfully; but all the alleged scientific talk seemed to wither my natural credulity. It is strange that one can be transported more easily to a make-believe world by a magic ring or lamp than by the most expensive and complicated imported machinery.

The Saddleroom Murder, according to my inexperienced judgment, is much better than average. The general plot is conventional: an innocent man, entangled in a close web of circumstantial evidence, is set free by a private investigator. The author does take a while to get into his stride, the first quarter of the book being rather amateurish. But the chapters on the trial are remarkably well done, and the conclusion is surprising if not entirely convincing. The scene, incidentally, is Toronto, and a supposed member of this university has a part in the action.

In both *The Yellow Circle* and *The Dragon's Jaws* there is an oriental gang of ruthless criminals with agents all over the world, a wealthy amateur detective to circumvent them, the inevitable king's ransom in gems at stake, and a new murder in every second chapter. By comparison Mr. McKechnie's book is as peaceful as afternoon-tea on the lawn. *The Dragon's Jaws* is mainly a story of battle, murder, and sudden death near Shanghai, before the Japanese arrived. As one might have expected in a book by Mr.

Packard, there is a wealthy sleuth who is a master of the art of disguise, and a pretty girl who is even more clever and courageous than he. The action in *The Yellow Circle* is largely confined to a country house near New York, which is soon fairly well cluttered up with the slain and the suspects. The inexperienced reader may be somewhat bewildered, but the dilettante detective, who seems to be doing nothing but yawning and drawling, knows a good deal more than would appear.

Persons who have raced through the last two books goggle-eyed with anticipation will not want to miss *The Ghost Murder* and *The Man on the Twenty-Fourth Floor* by Luke Allan, or *The Kidnapped Scientist* and *Beacons of Death* by Maurice B. Dix. They are all frantic melodramas of crime, and they all describe a nightmare world where anything can happen. The wind howls about Strathmore, that gloomy and accursed mansion, crag-built above twilight depths; there is another shriek in the dark, and again the dog bays. On the twenty-fourth floor of an office building in Toronto, in windowless rooms accessible only by a secret elevator, a grim-faced man plans avenging skulduggery. Just when Sir John Claypole is about to demonstrate his cure for cancer before a hundred of the world's greatest scientists, he is feloniously purloined by a masked gang, and barely escapes a horrible death in a steel-doored sub-cellar in Wimpole Street. Most disturbing of all is the plot to conceal guiding flare-beacons for an invading air-fleet in British melons and grapes. Thank heavens, Tommy Malins has come to the aid of a doddering Intelligence Service at last.

Readers with a taste for stories of northern adventure may like *Snow in Eden* by I. S. Williams, *North of the Stars* by Charles Stoddard, *The Trail of the Wendigo* by Alan Rennie, and *Wings in the West* by Madge Macbeth. I would hardly recommend any of them on merely literary grounds, but they do provide one with an assortment of curious information about our northern empire. There is, for example, the great change effected by the aeroplane. Only last year that north country seemed to be one boundless desert of white, without sign of life except occasional moving spots of black or red, a villain in flight and a Mountie in pursuit. This year, thanks to the aeroplane, all that is changed. The R.C.M.P. still pursues its man, but both parties make better time. Besides, the sky is filled with passenger planes, crowded with suburban commuters who occasionally get a taste of old-fashioned adventure

when they are forced down several hundred miles from anywhere. In *Snow in Eden* a judge, a newspaper woman, a prospector, and a pilot crash in the wilderness, and spend their time under a snowdrift recording their Freudian streams of consciousness. In *Wings in the West* there is a fan-dancer whose plane lands near a mysterious, luxuriously equipped cabin at the back of beyond, where she finds a Russian scientist manufacturing death-rays, his lovely green-eyed daughter, and an efficient cook-general who apparently gets supplies once a week from Loblaw's. Almost as remarkable are the revelations in *North of the Stars*, in which the R.C.M.P. discovers a warm and fertile valley on an Arctic island, ruled by a beautiful, white queen, and engages in open warfare with a party of Soviet explorers for the possession of the new territory. The author, I understand, is a member of the force; so he should know. *The Trail of the Wendigo* is a slightly more conventional story about a parchment-faced villain, a pretty girl, a square-jawed hero, and a trained wolf who was a better killer than any of them. Incidentally, persons who have a cozy opinion that this is a land of law and order should be disillusioned by the casual slaughters which seem to occur every day in the north. I had hoped to give the exact mortal statistics for 1937, but lost count when Mr. Stoddard's Mounties began to use dynamite on the Reds.

Books for children have been numerous this year, and generally of good quality, but I shall have to refer to them in summary fashion. Of nature studies for fairly young readers the best are probably *Dwellers of the Marsh Realm* by Archie McKishnie, and *The Gnome's Kitchen* by Frances Lloyd-Owen. Both are illustrated, the first by Franz Johnston, and both portray a friendly, good-humoured, fantastic, animal-world unreddened by tooth and claw. For rather older boys there is *Hunters of the Wild* by Francis Dickie, the adventures of an Airedale, shipwrecked on the British Columbia coast, who mated with a wolf and returned to nature. Best of all in this class is *Washer and Co.* by Harper Cory, a book for readers of all ages who are interested in wild life. Mr. Cory has followed the plan, so successfully used in his earlier books, of making each chapter a representative history of the life of one animal; and again he has shown that he is both an alert naturalist and an able writer.

In addition to these nature stories, four novels intended for

children or adolescents should be mentioned. *Susannah of the Yukon*, by Muriel Denison, is a sequel to the Susannah story of last year, and again the book is apparently planned with Hollywood and Shirley Temple in mind. The author has skilfully chosen the more innocuous elements of the northern thriller, cast them against the background of the Yukon of '98, and arranged everything with admirable economy so that Miss Temple is always at the centre of the stage. *Jane of Lantern Hill*, by L. M. Montgomery, and *The Longest Way Round*, by Lady Willison, are both pleasant stories for young girls, written by authors of experience who undoubtedly know what such readers most enjoy. Finally, *Joe and Pinto*, the second book this year by Frances Lloyd-Owen, is a very interesting and informative account of the life of the Rancher Indians of British Columbia, seen from the point of view of a boy who has just begun to share in the seasonal occupations of his tribe.

Besides, and in a class by itself, there is a new volume by Mazo de la Roche, *The Very House*, more stories about those engaging children, Diggory and Gillian, who appeared in *Beside a Norman Tower*. This book is so episodic in structure that it is hardly a novel at all; perhaps it is not even fiction. Rather, it seems like the kind of glorified note-book which every fond mother or doting aunt would like to have written, expanding the minor adventures and wise sayings of her own unique wonder-children into a chronicle-history. Miss de la Roche writes gracefully and with understanding, but her book is primarily for those rare enthusiasts who can listen patiently to the *obiter dicta* of other people's children.

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In conclusion, there is the short story. Writers of this genre were evidently as busy as in the previous year. There were no important or representative collected volumes published, but such periodicals as *Maclean's*, the *Canadian Magazine*, the *Canadian Forum*, and the *Queen's Quarterly* provided our writers with a wide and varied national audience. Besides, such popular American magazines as the *Saturday Evening Post*, *McCall's*, and *Story* have again published a fair amount of fiction by Canadians. The great majority of these short stories are necessarily somewhat standardized in theme and manner. The common factor in the taste of a million magazine-readers is not very large, or by literary standards very noble. The old triangular plot, *pons asinorum*, is still the favourite.

Those popular themes of our novelists, northern adventure, murder, and cheery romance, reappear in the short story. But in addition one does find some observation of the local scene, some interest in contemporary life, some concern with the problems of industrial civilization, some awareness that normal human experience is both a fine and an exacting subject for fiction, and in general more variety, freshness, and concentration on total effect than is common in the Canadian novel. This is all to the good.

III. DRAMA

W. S. MILNE

The dramatic material for 1937 is smaller in bulk than in any year since the inception of this survey. As last year's stock of plays was considerably less than that of the year preceding, it would appear that there is less Canadian drama being written at present than there was three years ago. One suspects, however, that there is another explanation. The first year of this survey brought to the editors a perfect spate of scripts, many of which were the work of some time back, whose authors jumped at the chance of receiving belated recognition outside their own dramatic group. This condition has more or less exhausted itself, and the body of plays at present to be considered probably represents more faithfully the actual volume of work now being produced.

As to quality, the general level of technical accomplishment is perhaps a little higher than heretofore, although there are still few enough plays that can be considered important contributions to dramatic literature. Much of the best dramatic writing has been done for the radio, a fact which seems curious, but is explicable when one remembers that there is a commercial market for radio scripts. There is as yet no commercial market for the one-act play, and little for the full-length play, unless it happens to suit the vague but exacting requirements of the Broadway theatre.

Of the published plays, two by John Coulter have already attracted some attention. *The House in the Quiet Glen* is a slight character-study of Irish country folk, the plot of which is a simple incident; its racy dialogue and vivid characterizations are its chief charm. Charm it undoubtedly has, and when played by experienced actors it has proved a delight to its audiences. It won the Bessborough Trophy in the Dominion Drama Festival of 1937, and the

award for the best Canadian play. This award gave rise to much discussion, for Mr. Coulter, although he wrote the play in Canada, was only a temporary resident of this country, and the play is entirely Irish in setting, characterization, and feeling. Published along with this is a full-length comedy, *The Family Portrait*—a sort of *Juno and the Paycock* without the tragic backbone. The whole action takes place in a kitchen of a back-street cottage in Belfast, and the characters seem to have been created as vehicles for definite members of the Abbey Theatre Players. The characters are well realized, and the dialogue is delightful, but the plot is weak and the ending patched-up—so much so that Mr. Coulter changed it somewhat for the first production, the play having been published before being produced, a rare event. *The Family Portrait* has now been accepted for production by the Abbey Theatre.

Another temporary resident of Canada is Susan Buchan (Lady Tweedsmuir), who has written several plays for children. *Reindeer at Christmas* is a seasonal fantasy with a definite Canadian feeling, and, although slight enough, is vastly superior to the majority of Christmas plays for children. Two talking reindeer put their heads in at the window of a poor shack somewhere up north, where a poverty-stricken father is trying to carve toys for his large family. Her other piece, *Fortune*, is a mixture of sentiment and comedy that never quite finds itself. Susan Buchan's play is one of seven published Christmas one-acters. The best of these—better even than *Reindeer at Christmas* is Reby Edmond's *Guest House, Very Exclusive*. In this, a wealthy old maid entertains several orphans, not from humanitarian motives, but because she wants company, her Christmas guests having failed her. Everybody is made happy, but the treatment is not too saccharine.

The Ruby of Melchior, by E. Maud Edgerton, is a new and effective treatment of the familiar legend of the chimes that rang only when the perfect gift was placed on the altar. It is published by Maynard Robinson, in mimeographed form, a device that deserves commendation here, as making available several excellent plays by Canadians which the limitations of the local market would render unprofitable to publish in more pretentious format. Included also in his list is a delightful farce by Dora Conover, *The Cat and the Mushrooms*;[1] an unusual fantasy, *What a Mess is History*, which is

[1]See "Letters in Canada, 1936," p. 393.

an exercise in joint creative expression by a drama class of Mr. Sterndale Bennett's pupils; a small-town comedy by the present writer, *The Failure*, winner of a Women's Canadian Club prize; and Kathryn Colquhoun's farce, *A Run for His Money*. This last is a merry bit of entertainment, centring in the doings on a frog-farm.

All the preceding, with the exception of Mr. Coulter's *Family Portrait*, are one-act plays, which are still in the majority. Of the full-length vehicles, "The Last Cave-man" deserves special mention, for it is that rare bird, a native three-act comedy. The humour is robust, the dialogue sure. Like Merrill Denison's most characteristic work, it deals with the fun incidental to mixing up city types with primitive backwoods squatters of the hill-billy sort. A love interest and some pacifistic ideas are stirred into the concoction, to make a well-constructed field-day for good character-actors. Its author, Elsie Park Gowan, is to be congratulated on a delicious bit of work, well sustaining throughout the exacting requirements of the full-length form. "The Other Half," by John Rae, is a survival of the "well-made play" school, but is perhaps none the worse for that. Its chief defect seems to be a passion for making long-lost people turn up at the right moment. The dialogue is fair, the characterization more of the stage than from observation. It would make a rather long evening. Another full-length play of merit, at least as far as good entertainment and dexterity of construction go, is a recent dramatization by Alice Chadwicke, of the perennial favourite, *Anne of Green Gables*. In amazingly tight compass, the dramatist has managed to assemble the most delightful parts of the book. It is a play easy to stage, and likely to be very popular with unsophisticated audiences. Two published poetic plays are *Alfred the Great*, by Ralph Gustafson, and *Tharbis*, by Amy Redpath Roddick. The first of these has lines of tragic dignity and real drama. In spite of its subject, it is not a mere series of historical charades; and we do not see or hear of Alfred burning the cakes. *Tharbis* is overstuffed with fustian verse and incredible technical specifications. One effort difficult to classify, because unique in Canadian dramatic writing, is a film scenario of the life of Talleyrand, the work of the distinguished Clerk of the Commons, Arthur Beauchesne. A five-and-a-half page cast and an extraordinary bulk of historical fact are kept well in hand in a piece of work, definitely cinematic in its treatment, that should make a handsome vehicle for an able actor.

Returning to the one-acters, one finds that modern problems have been the inspiration for several fine plays. "On to Ottawa," by Mary Ellen Burgess, deals with the Regina unemployed trek of 1935. A very real family meet tragedy in the July riots. There is force and simplicity in the treatment. The author says, and one can well believe her on the evidence of her work, that she writes of her own family and her own seeing. This is the quality that distinguished last year's prize-winner from the West, "Relief." Perhaps we are going to have a definite school of sociological drama in the Western Provinces. Another piece from the West is "Influence," by Ellen O'Brien, a vivid play of a family on relief. The father shapes his son by wild talk to commit murder, for which the father himself, realizing his responsibility, gives himself up. The atmosphere is intense, the dialogue true, and, in spite of the temptations of the theme, remarkably free of theatrical taint. "And the Answer Is . . . ," by Mary Reynolds, the prize-winning play in the New Theatre Groups contest, is sociological dynamite that blows up without filling the hole, but it is nevertheless a powerful and effective piece. One more arraignment of wealthy parasites is "A Pair of Rubbers," by Betty Orchard, a short short play, published in the *Acadia Athenaeum*. It shows promise of more substantial efforts.

There are more serious and grim one-acters than there are comedies, but this condition is not confined to Canada, as an examination of any anthology of one-act plays will show. The one-act play, addressed almost entirely to non-professional players, is much more likely to take itself heavily than the full-length play destined for the professional stage. Perhaps this is because so many short plays are the work of young playwrights, to whom sombre thoughts and strong situations seem to appeal more as stuff of the theatre than do comedies. Of course there are always the plays about Pierrot. One suspects, however, that the dearth of good comedy material, which every Drama Festival adjudicator laments, is due largely to the fact that comedy is so desperately hard to write. Almost anybody can concoct an effective situation around a death-bed scene, a murder, or a seduction. It takes an observant eye, an ear tuned to the cadences of common speech, and a delicate perception of the norms of civilized conduct—and the deviations therefrom—to write a good comedy. Farce is another matter. Farce can be concocted; comedy must be created.

"Not Only the Guppy," by Percy N. Jacobson, is a powerful and unpleasant play, dealing with the domineering and entirely selfish love of an invalid mother for her son. It suffers from a somewhat weak final scene. Another play by the same author, *The Accident*, is heavy and foreboding, but it has a clever plot, and at least one good male part. *Release*, by Luke Stewart, one of the latest additions to French's Canadian Playwrights series, is an attempt to seize on the drama of the Moose River mine disaster. It seems to have been hurriedly written, and over-written, so that the essentially dramatic story is made melodramatic, and by pressure less effective. It does not quite come off. "The Cave-In," by Wilfred C. Kelly, somewhat similar in theme, is a much better play, distinguished by the absence of theatrical heroics. It is a good vehicle for an all-male cast.

In *The One Act Play Magazine*, a recent publishing venture, appears "Sacrifice," by Allen Noblston. It is an affair of heavy heroics in lumpy and unlovely verse, of which one line—"This astral eruption of spacial stress"—will suffice as example. Its setting is the dome of a giant observatory, complete with telescopes and other sidereal gadgets. One must comment in passing on the economic unwisdom of demanding, for a play lasting half an hour at most, which must be played on a bill with two or three others, a setting so elaborate that it will bankrupt the producer who takes the author's description literally, and tax the resources of a well-equipped professional stage to set up and dismantle it in less than twenty minutes. If the author should answer that he does not intend his play for the stage, I shall deny that it is a play. If he considers that the play is good enough to justify a very complicated setting, I would remind him that the greatest plays have generally been those that demanded little more than a platform to play them on. I do not advocate a return to a bare stage; I do point out that a young author discourages production of his first piece when his demands of the designer and technicians are too exigent.

"Homecoming," by H. J. Bassett, need be mentioned only because it won a prize last year in the Western Ontario Drama Festival. It is the boomerang or "Lithuania" plot, very lurid and Balkan, and cropped up in this survey two years ago as "The Knife." Another prize-winner, of the Workshop Festival of the Ottawa Drama League, is "Dawn," by George T. Prud'homme, a very interesting fantastic allegorical piece, with unusual lighting

and setting. By the same man are three other pieces of merit: "Legend," with a Gothic setting, done in excellent verse; "Samurai," Japanese, offering admirable opportunities of setting and costume; and "Swine," a sort of Gorkyish piece in a Montreal setting, well-done, but very murky.

Before going on to the comedies, there are two outstanding plays to be mentioned. One is "The Phantom Ship," by Mary F. Matheson, a shapely and delicate play dealing with a Nova Scotian legend, written for four women. It creates and maintains a good atmosphere of superstition, and is well worth doing. There are not very many excellent one-act plays for all-women casts. This may be added to the slender list. Another play one could enjoy producing is "La Tour," by J. Harrison Thurrott, the story in two scenes of the heroic ending of the feud in Acadie between the Sieur de la Tour and the Sieur D'Aulnay Charnisay. The blank verse is flowing and full-bodied, the characterization deft. It evades all enticements to heaviness and bathos; a good play.

Now for the comedies. Ellen O'Brien has another piece, "A la Boccaccio," a robust bit of fun that "clicks" all the way, and has a delightful quirk in the ending. Hilda M. Smith of London, Ontario, is the author of a brilliant satire in very fluent blank verse, "Vive le Canada." It is a wittily caustic picture of the place of the arts in Canada, and the plight of the artists. Those who need help are condescendingly snubbed by those in a position to give it, and Canadian creative art is the poorer thereby. It is ruthless in its treatment of some of our "best people;" may it be done before innumerable audiences of them! Another competent and delightful comedy is Ronald Elwy Mitchell's *Panic over Porterhouse*, in which much fun is had at the expense of literary pilgrimages. Another play of Mitchell's has been turned into pawky Scots by David Rorie, the title changed from *A Rogue in Bed* to *A Bedfast Prophet*. For those who can handle the dialect, this is a gem.

Mada Gage Bolton is represented this year by only one play, "Dealer's Choice," an extremely clever curtain-raiser of female wiles. Lois Reynold's *Nelly McNabb*, now published by French, retains its delight on re-reading. It is an eminently playable comedy—or perhaps it is farce—of the managing mother of "deb" and "sub-deb," whose arrangements for the coming out of the one and the marriage of the other are rudely upset, although all ends

happily through the agency of "Nelly," the good fairy of the "Advice to the Lovelorn" column.

Arthur Stringer has a play, *Alexander Was Great*, which deserves mention only because its author is Arthur Stringer. It is a pseudo-historical burlesque, deliberately bawdy, and not very funnily so. It is laboured and not particularly dramatic. Marjorie Price's historical fantasy, *The Six Queens of Henry*, on the other hand, which depicts the eighth Henry's ghost, celebrating, with the ghosts of his first five wives, the arrival of Catherine Parr, is an amusing thing, delightful to see and, I should imagine, to produce. Its weakness is in its verse, which, however, may sound better than it reads. It has already had some success in England. Another playwright who takes delightful liberties with a great name is Hunter MacBain, whose "Burning Sappho" is a most amusing extravaganza, wedding fantastic hilarity and good theatre. Fantastic comedy too, but rather of the Sidney Box school, is "Ruling the World," by H. M. Duke. The first scene depicts the "new woman" of 1917, in the first flush of suffragette victory; the second takes up the "modern" of a hundred years later. It is good fun, cleverly and imaginatively concocted. A chemist's laboratory is the setting for "Black Precipitate," by W. C. Hancock. It is a well-written, whimsical trifle, and continues the promise shown by this author last year.

As has been already remarked, there have been written in Canada during 1937 some radio scripts of a very high order. Especially notable is the series, "New Lamps for Old," by Elsie Park Gowan, whose "Last Cave-man" is admired elsewhere in this article. The series includes such titles as: "Erasmus of Rotterdam," "Mary Wollstonecraft," "The Coming of Power," "The New Napoleon." They educate, painlessly, and they are excellent entertainment at the same time. It is to be hoped that the Canadian Broadcasting Corporation will publish them in pamphlet form. The same author has another capital series, "The Building of Canada," grand stuff. One has to confess that the Eastern stations have not yet discovered as brilliant a script-writer as has CKUA, the station of the University of Alberta. Berton Robinson's "Within These Walls" series is tame in comparison, adequate, perhaps, but stodgy, without much sense of humour or ability to differentiate character.

For those who wish to know more about writing for the radio,

one can recommend the broadcast dialogue between John Coulter, playwright of stage and radio, and Ivor Lewis, distinguished character-actor, now available in book-form, entitled *Radio Drama Is Not Theatre*. This pamphlet is most enlightening, and the very reverse of dull.

Four miscellaneous efforts conclude this survey. The first is a little musical playlet for children, *The Man Comes Down from the Moon*, arranged from his *Northland Songs* by Murray Gibbon. One cannot recommend it as drama or entertainment. Children deserve, and can appreciate, better than that. "The Vagabond Prince," by Ida M. Davidson, is a charming little operetta with considerable dramatic backbone, for which Schubert's music has been cleverly adapted. It is superior to the usual run of high-school operettas. "The Search for Safety" is a sane and interesting propaganda play for children, written by Mildred Tilley, and published in the *Canadian Red Cross Junior*. Ruth Thompson's *Beyond the Skyline* deserves mention for its remarkably crisp and effective dialogue, used as a means of Chinese missionary propaganda.

But one cannot close without mention of "Father Malachy's Miracle," by Brian Doherty, which has just concluded a successful run in New York. Up to the time of going to press, the published version has not been available, but from the New York reviews one gathers that Mr. Doherty seems to have succeeded in transferring to the stage a great deal of the quality that made the novel by Bruce Marshall a success a few years ago.

On re-reading this essay, one notes that there has been little criticism of individual plays. This is because, for the most part, the plays selected for mention have one characteristic in common: a competent level of technical accomplishment. Perhaps "The Last Cave-man" is the most satisfying full-length comedy. "Vive le Canada," "La Tour," "A la Boccaccio," "Burning Sappho," *Panic over Porterhouse*, and "The Phantom Ship" seem to the writer the best of the short plays. One looks forward to the day, however, when there will be two or three first-rate plays so good that one can devote most of this survey to a detailed consideration of them, and spend less time on the small fry. At present, however, the small fry have the stage. They fill it very agreeably, but we hope that they are merely curtain-raisers to the main event, which is to come.

IV. REMAINING MATERIAL[1] THE EDITOR

In this essay the purpose is threefold: to exhibit the range covered by writings which lie outside the three major genres treated in the foregoing essays; to call special attention to works valuable for a study of the Canadian scene; and to attempt some judgment of the level of literary or scholarly performance reached in the different departments examined.

A. MISCELLANEOUS PROSE

Among the advantages accruing to Canadian letters from the presence of Lord Tweedsmuir as Governor-General is the temporary possession of one of the most accomplished of living men of letters. His *Augustus* is a worthy successor to the *Montrose*, the *Cromwell*, and that slighter masterpiece, the study of *Scott*. Not unnaturally, then, the *Augustus* is easily the year's most distinguished example of interpretative biography. It has already been reviewed in the QUARTERLY (Jan., 1938), with unqualified praise for the author's mastery of his material and his skill in setting it forth, and with a penetrating comment on the view of politics implied; and it will be briefly mentioned again in the note on classical studies. Another work, this time Canadian in subject as well as authorship, has been reserved for the specialist, the first volume of Professor Sissons' *Egerton Ryerson*. It is proper, however, that the books should be named at this point as the two outstanding biographies of 1937.

A model also, in its briefer compass, is Chancellor Harris's *Charles Inglis, Missionary, Loyalist, Bishop*, which adds to its biographical a social and historical interest. From its compact and ordered narrative, with liberal quotations from the Bishop's own journal, one receives a clear impression of the man who was something of a saint and very much of an eighteenth-century gentleman, as well as statesman and ecclesiastic, of the aims which inspired the effective founders of Anglicanism in America, and of the conditions, physical and cultural, amid which they worked. Not less admirable is the sketch of *William Tyrrell of Weston* by E. L. Morrison and J. E. Middleton. It is a biography not of a public figure such as Inglis, but of a private citizen of Upper Canada a

[1]Section B was in the main supplied by Professor A. Brady. On a number of the books the aid of experts has been sought. Their contributions are introduced at the appropriate points, and with due acknowledgment.

hundred years ago. But extensive knowledge and a restrained and proper use of the historical imagination make it a very valuable picture of life in that remote day and of the activities of the men who laid the foundations of Ontario as we know it. Dr. J. C. Webster's *Thomas Pichon, "The Spy of Beauséjour"* is perhaps less important in subject than the two former volumes. But it tells the story of one who has his place in the very beginnings of Canadian writing with his *Genuine Letters and Memoirs relating to Cape Breton and St. John* (first published in French in 1760, but quickly translated into English). Dr. Webster's quest for more information has carried him from the Archives of Nova Scotia to Windsor Castle and the Huntington Library, and the result has been to uncover material which, as Professor Wrong has suggested,[2] might well engage the attention of some Canadian novelist.

The year's most successful autobiography is *With the West in Her Eyes*, by Kathleen Strange. In 1920 a demobilized British officer, his war-bride, and three children of a former marriage arrived at Fenn in Alberta, the last frontier of agricultural settlement, and Mrs. Strange presents in simple, unaffected, and (in general) readable narrative, the story of their life there during the next decade. The fortunes of the family are set against a sufficient background, natural and social, to give the book real value as a document, as a supplement (shall we say?) to Mrs. McClung's chronicle of an earlier day, *Clearing in the West* (1935). Mrs. Strange's volume is a faithful record of an experience really worth recording. But only one coming to it from a very different life would have recognized its worth, and only one intent (unconsciously perhaps) on discovering a vehicle of self-expression would have persevered with the record. The egoism is unrelieved by art: it is neither concealed nor exploited, and more than one reader has found it irritating as a result. Artlessness indeed is the note of the whole book. Its initial success was winning, among forty-three entries, a one-thousand dollar prize as the best work of non-fiction during the year. And this, despite the value of its material, is rather alarming. Artlessness is a fatal defect—in a work of art; and the prose of *With the West in Her Eyes* is completely devoid of distinction. The most that one can say is that Mrs. Strange has some *natural* gifts indispensable to good writing, which, with a

[2]See *Canadian Historical Review*, March, 1938.

strong infusion of literary art, might actually issue in good writing. She has adequate observation, a measure of sympathy, a limited power of introspection; a faculty of clear arrangement and of concise statement; an easy flowing style which (though it has its dangers and often stands in urgent need of criticism and revision[3]) is rarely verbose and never extravagant; lastly, fundamental sincerity, which curbs every impulse to sentimentality, and that in scenes where some Canadian pen-women would have deluged us in sentiment. These natural gifts deserve cultivation.

The remaining volumes must be very briefly noticed. Of *Unflinching*, the posthumously published diary of Edgar Christian, mere literary appraisal would be inappropriate and indecent. It was found beside the bodies of the author and his two companions in their northern shack, a record of unimaginable suffering, physical and mental, encountered in a spirit for which the title has found the only word. It is not literature, but it is the stuff of which literature is made. And more starkly perhaps than any other book in existence, it calls up the terror of nature in the northland as one feature of the Canadian scene. Very different from this cross-section of life and death is the relatively sophisticated impressionism of Miss Sime's study, *In a Canadian Shack*. The dwelling had running water and electric light, but as one drove to it through the darkness the howl of a wolf could be sometimes heard across the lonely Quebec fields. For Miss Sime life there is a symbol of the primitive, and she makes the most of it. She writes rather well. From the far West come two volumes, much inferior as writing, but pleasant enough to read and of some documentary value. Eric Duncan's *From Shetland to Vancouver Island: Recollections of Seventy-five Years* reveals a mind, never very sensitive perhaps, but undimmed by age, and a sturdy heart which can still respond to the memories of youth and burst into song, with a

> Ho for the cliff-head torrent
> Wind-swept aloft in air;
> Ho for the whirling sea-gulls
> That clamour everywhere;
> Bird-shriek and ocean-thunder. . . .

[3]The following (p. 75) is an example, with its hackneyed expressions, its single (and not typical) grammatical solecism, and its occasional clumsy sentence structure: "Here let me 'take off my hat' to the wonderful cooking of the Western farm woman. I became quite a good cook myself before the end but never did I reach the perfection at baking that characterized my neighbours. . . . Cake

A gentler spirit pervades *A Nature Lover in British Columbia*, by H. J. Parham, which is an illustrated record "of the leisure-time interests of an English family . . . settled in the Okanagan valley." Birds and beasts, and the scenes they dwell in, take up a large part of the book, with chapters devoted to Banjo, most gentlemanly and intelligent of mongrels, who has already made his appearance in the pages of *Blackwood's*. Each work closes with a confession of faith (the Scot's, a hard and unyielding fundamentalism; the Englishman's, a kindly and not too exacting doctrine of evolution), and from each—the creed, the scenes, the prose—a personality, as well as a racial type, emerges. No less definitely do personalities emerge from two records of far more stirring deeds, enacted for the most part in China, though each story begins in Canada and in its early phases serves to illustrate an Ontario which has been the background of achievement in many fields. *Life's Waking Part* is the autobiography of a farm lad who, as the Rev. James Frazer Smith, became a pioneer medical missionary. *Goforth of China* is the life of a more widely known figure, who came from similar surroundings to found the Canadian Presbyterian Mission in Honan and bring to it the fervour and method of evangelism. The book, at once biography and memorial, is from the pen of his wife, who shared his heroic labours. Neither work is to be fairly judged by exclusively literary standards, though each would sustain the test as well as a good deal of the year's output. *For My Children's Children*, by Evelyn Cartier Springett, a daughter of the Hon. Alexander Galt, and the briefer *Memories of My Early Years*, by Mary Gillespie Henderson, are a pair of narratives of a kind valuable to the historian of culture, presenting the life of the Protestant minority in Quebec and the spirit of religion and public service which it once nourished. Nothing could better emphasize the range of the year's work in personal record than to take the preceding examples, with their varied emphasis on nature and on grace, and confront them by the worldly and urban chronicles of Hector Charlesworth. For *I'm Telling You* depicts phases of the Canadian scene untouched by the others. In it one is far indeed from stern reality and the eternal verities. It is full of anecdotes, a

that was so rich and luscious that it fairly melted in your mouth. Pies that not only looked beautiful but tasted so delectable that one came back for more and more. . . . Never, even in the best hotels, had I ever eaten, nor have I eaten since, food that tasted quite so good."

few of them good ones, and of sketches of politicians and others, which suggest *inter alia* that governing our country is a light-hearted (and on occasion a light-headed) occupation. Such value as the book possesses is documentary and not literary; for this work of a veteran journalist is as artless as Mrs. Strange's effort—and not nearly so well constructed. Mr. Charlesworth is at his best in a long account of the case of Weeks *v.* Wells, which will interest readers both here and in England as a curiosity of literary history.

Journalism of an altogether higher order is represented by an unexpected and very welcome *Second Helping of Newspaper Pieces* from the pen of T. B. R. which confirms our impression, recorded last year, that in Roberton Canada lost one of her finest writers of miscellaneous prose. Produced under the hampering conditions of the newspaper column, the best of these pieces rise securely to the level of the literary essay—partly, no doubt, because Roberton, with his unusual gifts, came to his task too late to have his outlook and his technique subdued to that he worked in. Another continuation which is welcome, is Mrs. Nellie McClung's *More Leaves from Lantern Lane*. Far less notable in content than Roberton, Mrs. McClung at times displays genuine skill in form. She knows its importance, and has cultivated her gift. The curse of popular Canadian prose—especially that of the newspaper column—is slovenliness. It is not enough to set down your thoughts as they occur, especially if they are quite commonplace and unenlightened. Canadian prose needs a much stronger infusion of conscious and self-critical artistry than it stands the slightest chance of getting. That is why Roberton and Mrs. McClung at their best are so valuable as models. Let those who wish to practise the familiar essay or (for that matter) to describe their own or other lands ponder these volumes, which touch on travel among other topics.

Of travel books there are nine or ten in this year's list. Four appeared first as contributions to newspapers. The most intelligent is Miss Margaret Gould's *I Visit the Soviets*. She writes without prejudice and furnishes a critical commentary on life in the new Russia, which is always fresh and readable and sometimes illuminating. One would be glad to see collected her impressions of the other countries visited. Markedly inferior, both as observation and as writing, is Dr. Cora Hind's *Seeing for Myself*, contributed originally to another Canadian daily; but the comparison is perhaps

unfair, since Dr. Hind attends to little but agriculture, on which, of course, she is a noted authority. *Schoolmasters Abroad*, by J. H. Putman, also written for a newspaper, is illuminating neither on agriculture nor any other subject. The author moved on rapidly from one Rotarian luncheon to another, where (we are left to infer) a good time was had by all. Nothing is more characteristic than a closing page. Time pressed. He had not been to Cambridge. He had never seen Canterbury Cathedral. Should he go to Hampton Court, there "to muse upon the grandeur and frailty of the Great Cardinal"? The Zoo and Madame Toussaud's he spurned—why I cannot imagine. . . . He finished by attending the Dominion Day reception at Canada House. Somewhat better, at least in occasional passages, is *Friendly Letters from F.A.R. Away*: Its author could certainly get a contract with a Canadian paper. *Inn-Fires and Laughter*, by Amy Armour Smith, is a "travelogue" of the sort usually designated *In Search of This* or *My Discovery of That*—breathless with enthusiasm, full of the more obvious literary quotations and historical references, and presumably designed for people who stay at home. Two of the others deal with travel in Canada. It is impossible to praise too highly Mr. Phillips's superb water-colour illustrations of *Colour in the Canadian Rockies*. There are thirty-two of them, every one a new vision of beauty or of grandeur. With the numerous pen-and-ink sketches they make the book the most important publication of the year, if not in travel, certainly in the arts. The text rarely bears the slightest relation to the pictures. Mr. Niven is one of our better novelists, but he completely fails to rise to the height of this great argument. He is said to be a lover of the mountains and the woods, but on this occasion—to speak plainly—he is almost unbelievably diffuse and dull. The book is beautifully produced, in Toronto, by Messrs. Nelson. Ontario obviously cannot vie with British Columbia in natural scenery (though perhaps richer in human interest). But much less than justice is done to the province in Katherine Hale's *This Is Ontario*. The text, though for the most part superficial travel chatter, is not unreadable and not without a certain deftness; but the illustrations—photographs—are few, and commonplace in the extreme. A very disappointing book, which is nevertheless having a wide sale in Ontario.

One other work might be described as "Travel," though in a rather Pickwickian sense: Stephen Leacock's *My Discovery of the*

West. Never was book more completely representative of its author. Its staple is information and comment, the work of *Professor* Leacock. But this is illuminated by occasional flashes of sympathetic insight, which will surprise no reader of *Lincoln Frees the Slaves* (1935). And there is imagination. To Mr. Leacock the West is not a drab reality, but the vision which, fifty years ago, drew his family one by one from their Ontario farm. A picturesque past and a grandiose future throw their romantic colouring upon the scene—and his prose rises for a while above its ordinary level of easy competence. Finally, and most characteristically, cheerfulness will keep breaking through. Sometimes for a chapter together, it is the superlative clowning that has won its author fame on two continents. Sometimes it is the sudden perception of the comic in the midst of serious discussion. Fort William is a port of romance: "Everything seems to go far away and to come from far away—shiploads of sulphur from Yucatan for the death-agony of the spruce-sticks—shiploads of binder-twine that was sisal in Honduras, and will be turned into *social credit in Alberta*." Everywhere Winnipeg is known. "This is not because of its size. . . . Winnipeg is a good deal smaller than Stoke or Dayton or Stuttgart or Akron: Chin Kiang is twice the size of it, and Bradford and Memphis and Dallas and Mannheim all beat it easily. In the outside world—if it is not *wicked* to say so—Winnipeg is far better known than Toronto." And this is best. For in the clowning there are some signs of fatigue and repetition. It is good, but one never even approaches the heights of inspired folly that make *Sunshine Sketches*, *Literary Lapses*, and the best of the *Moonbeams*, classics in their own kind and a joy forever. But the book is thoroughly representative, and if someone who had heard of the celebrated Stephen Leacock, but never read him, were to ask me how to remedy so deplorable a state, I should not fear to place *My Discovery of the West* in his hands. About the second volume, *Here Are My Lectures*, I should feel less secure. Too many of the sketches are in the manner of *Frenzied Fiction*, funny enough in their way but smelling a little of the lamp. The best are the two lectures on education, "The Advancement of Learning" and "Recovery after Graduation." The third book is a disappointment, and a great opportunity missed. *Humour and Humanity* seems a subject made for Mr. Leacock, and the Home University Library will carry his treatment of it far and wide.

Alas, it is a potboiler—not consciously perhaps, but that is its effect. There is abundance of material, and it is neatly arranged, but what are designed to be the sustaining ideas do not sustain. Is it that Mr. Leacock is, after all, a creator and not primarily a critic? Or is he a specialist whose insight is limited to the variant of American humour in which he excels? And has he written himself out on this theme in the introductions to his valuable anthology (1936)? Or, finally, has the "average man," who makes one in the writing syndicate that is Stephen Leacock, had too much of a hand in this little volume on a subtle theme? We suspect that the last question may come nearest to the seat of the trouble. . . . In the preface to *Here Are My Lectures*, the author solemnly records that he was once introduced to a meeting in Orillia (Ont.) as "one of our foremost humorists of East Simcoe." On that he will take his stand. Long may he continue to enliven the shores of Lake Couchiching—and the rest of the English-speaking world!

Some of the best narrative and descriptive prose of the year appears in the books noticed in other parts of this essay, in biography (*Augustus*), in autobiography (*In a Canadian Shack*), in scholarship in the Canadian field (Professor Creighton's *Commercial Empire of the St. Lawrence*). Pre-eminent among the books not yet mentioned are two: one on Eastern Canada and one on the West. *Under Western Skies*, by Professor Arthur S. Morton, is "a series of pen pictures of the Canadian West in early fur trade times." It is based on original research, though popular in manner and written for the columns of a Canadian newspaper, which deserves a word of praise in passing. With remarkable freshness, which the possession of new material makes possible, and with an ease which shows it to have been completely assimilated, Professor Morton carries us, in a series of essays rather than chapters, from the prairies and the buffalo (on whose rapid extinction he makes some illuminating remarks), through the life of the Indians, and the struggles of French and English in the West, to the fur traders and their life, the men of the Hudson's Bay Company (here much new material of biographical as well as historical interest), and the conquest of the Barren Grounds. An excellent book, which raises eager expectation of the larger work which Professor Morton is preparing. Rich personal memories, rather than research, go to the making of *A Corner of Empire: The Old Ontario Strand*, which is the fruit of long friendship and some common loyalties shared by

its authors, the Canadian whose family has been part of the history of this corner of Empire, and the Public Orator of Cambridge, who has never shaken off the fascination of the time when, forty years ago, he taught Latin at Queen's. Structurally the book is another series of essays, starting with the history of Kingston, passing on to admirable chapters on the life of the river and its craft, including the lumber rafts, and ending with some account of Queen's and its maker—we mean Principal Grant. That university is fortunate in its two historians: it is idle for Toronto or McGill to hope for such fervour of loyalty.

We have observed before, how much Canadian prose is devoted to contemporary problems, and not in Canada alone. As examples we may mention two books on Pacific affairs, H. F. Angus's *The Problem of Peaceful Change in the Pacific Area*, and William Strange's *Canada, the Pacific and War*, with Professor Fieldhouse's lucid (though possibly partisan) *Spanish Civil War: A Long Term View*, and Mr. Dafoe's "Imperial Conference of 1937," printed in the QUARTERLY (Oct.). These are but specimens of a type of "applied literature" marked in general by a high level of competence. To them must be added: the writings of our radicals, of which *Democracy Needs Socialism* (by a group who two years ago produced *Social Planning in Canada*) may serve as an instance; of our isolationists, such as Professor Lower; of our conservative humanitarians, as represented by Colonel Bruce, who crowns—but, we trust, is very far from concluding—his career of disinterested public service with a volume of his excellent addresses; and of our scholars, whose investigations are to be found mainly in the pages of the *Canadian Journal of Economics and Political Science* and in the monographs, historical and analytic, to which we now turn.

B. SOCIAL STUDIES (Canadian Fields)

For convenience the works are divided into two groups: (i) those published in the new series on Canadian-American relations, sponsored by the Carnegie Endowment for International Peace, and (ii) those not in that series.

(i) Professor Brady writes: "The Canadian-American series, which owes so much to the zeal and energy of a distinguished graduate of this university, Professor James T. Shotwell of Columbia, is probably the most ambitious venture of co-operative

scholarship as yet undertaken by Canadian social scientists, and one which embraces in addition the collaboration of scholars in the United States. The only other enterprise which will begin to bear comparison in sheer volume of paper and the number of contributors enlisted is the twenty-two volumes of *Canada and Its Provinces*, edited by the late Adam Shortt and Sir Arthur Doughty, and published a quarter of a century ago. The design and broad strategy of the two series differ but it would be of peculiar interest to consider how their general qualities of scholarship compare; in brief, how far, if at all, there has been a noticeable maturing in scholarly technique in the intervening twenty-five years. Needless to say, we cannot now engage in this intriguing comparison. Only five volumes of the new series have up to the present appeared, and they probably constitute an inadequate sample. We must, therefore, await the "crop" of 1938 before passing judgment.

"In general interest of theme, at least, and contemporary importance, *Labor in Canadian-American Relations* makes a claim for first consideration among the volumes published in 1937. It falls into three parts: a general historical introduction by the editor, Professor H. A. Innis, gets about twenty-five pages; the "History of Labor Interaction" by Norman J. Ware, seventy pages; and "Labor Costs and Labor Standards" by Harold A. Logan, some one hundred and thirty pages. All of these writers show a thorough grasp of their subjects, even when it involves so slippery a theme as that of Professor Logan, and they marshal data of evident value. Yet their joint work falls considerably short of being an excellently integrated treatment of the subject covered by the title of the book. Readers are too much aware of three distinct and inadequately correlated essays; and unfortunately one or two of the most crucial problems in the broader theme fall, if one may use the image, between the three stools. There should obviously have been more co-ordination between Professor Ware's subject and Professor Logan's. The great fashioning influences on labour interaction and labour standards have a common base from which both should be discussed. Professor Innis in his brief introduction comes nearest to the kind of broad interpretation that the reader expects in the volume; but unfortunately Professor Innis undertook to write only an introduction and had to restrict his space, with the result that his argument at times is so drastically compressed that the reader is very likely to miss its import. A much better

book would have resulted from an expansion of the introduction to include the history of labour interaction and labour costs and standards as essentially one theme. Then the volume would have achieved what we properly expect in a series concerned with interpretation and not with mere fact-grubbing, a genuine and illuminating unity. This criticism amounts to saying that one man could better have written on the subject than two, granted that he was given sufficient time to amass and digest the evidence. The book, unfortunately, is an example of the fetish of specialism, and perhaps also of the danger of haste. Moreover, the two main essays have other obvious shortcomings. Professor Ware, whose reputation as a historian of labour is firmly established, is disappointingly sketchy on some important topics, especially on the functional traits of Canadian trade-unions as influenced by those in the United States. His essay adds little, except in relation to recent developments, to the excellent survey of Canadian labour by Dr. R. H. Coats in *Canada and Its Provinces*. Professor Logan in his essay, as he readily and candidly admits, is in some part attempting to make bricks without straw, so uncertain are the statistics on standards of living and labour costs. Yet a few bricks do result from the attempt, and for them we may render thanks to their maker.

"*The Commercial Empire of the St. Lawrence, 1760-1850*, by Professor D. G. Creighton, immediately impresses the reader by its excellent qualities of draftsmanship and design. It has what one may legitimately expect in a work of interpretative scholarship, an easily understood pattern. One follows with pleasure the skilled and judicious use of evidence, and the smooth and dramatic movement of the theme, which reminds one of the work of the best French historians. It is history of that modern type which deserves to be rated highest: it is written with an awareness that human geography as a study of how social groups are conditioned by physical environment, sociology as a science of the social relations and attitudes of men, and economics as a study of the market, have a profound bearing upon the interpretation of political change. Professor Creighton has produced an interesting and fresh book because he recognizes that other social sciences have something to contribute to the unravelling of history. The work has another arresting quality. The author attempts, and on the whole successfully, to suggest in graphic manner the temporary atmosphere in which the human action takes place. Even conditions of weather,

sunshine and thunderstorms, are introduced in their appropriate place, lending a certain pictorial quality to the narrative. This technique has obvious dangers. Every reader of history knows in how masterly a manner Froude used it, and yet how easily he glided from history to fiction. The method is applied by Professor Creighton with due restraint, and in only a few cases is there the slight suggestion of fiction. The prose throughout is fluent and forcible. If it has a blemish, it is an occasional tendency towards rhetoric: to eschew the simple word and the plain phrase for the too obviously dignified and learned, and to be over-prodigal in the use of adjectives.

"The main theme of the book is the manner in which the commercial classes, who entered Canada after the conquest, acquired power from the bureaucracy, how they resisted and fought back the challenges to that power, and how the foundations of their 'commercial state' were shaken and undermined by the impact of hostile forces in the thirties and forties. Needless to say, the book is not a study of Canadian-American relations as such. These relations, which are always significant in the period, intrude only as they affect the central theme. The least clear and convincing part of the main argument comes towards the end. Was there, one may well ask, such a disintegration in the power of the mercantile class by 1850 as Professor Creighton depicts in his last chapter, entitled 'Final Collapse'? To the present reviewer at least the evidence submitted is insufficient. Despite the extensive changes in the mercantilist system, with their social consequences, did not the 'Empire of the St. Lawrence' (in the sense given the term by Professor Creighton) linger after the middle of the century? In fact did it not evolve and expand into the Dominion of Canada? The railway-builders and the founders of banks in the fifties and sixties were rarely divorced from trade in some form, and they were no more inclined than their solid forbears whose exploits are discussed in this book, to impose a self-denying ordinance on activity in politics. True, the problem of government had become both different and difficult; but there were always new and dexterous methods for novel situations—indeed the development of new and, if need be, subtler techniques was the perennial task of the commercial mind. If there is any point in these remarks, Professor Creighton should write a sequel to demonstrate their falsity or their force.

"Another volume in the same series, *The Settlement of Canadian-American Disputes* by Professor P. E. Corbett, is an incisive and scholarly critique of the methods hitherto applied in the settlement of disputes between the two countries. Professor Corbett's major conclusion is that the amicable settlement of disputes has depended less upon the super-excellence of the machinery used—indeed the machinery has often lagged behind that operating between war-troubled states in Europe—than upon a 'deep-seated sympathy between the two peoples, a sympathy not to be concealed from a discerning observer by those violent strictures on persons and things American which, in Canada at least, express the sharp but superficial annoyances that inevitably arise from time to time out of crowded intercourse with a powerful and occasionally absent-minded neighbor.' He emphasizes how this sympathy and understanding go far to explain why both countries, after establishing arbitral tribunals, will readily accept 'a liberal interpretation by the arbiters of what constitutes equity in the matter at issue.' Those who would care to draw lessons from Canadian-American relations for the settlement of international differences in Europe will be mindful of Professor Corbett's conclusions.[4]

(ii) "In the second group of volumes almost all of those worth mentioning are histories of one kind or another, the notable exception being Professor Griffith Taylor's *Environment, Race, and Migration*,[5] which is an extensively revised edition of his *Environment and Race*, first published in 1927. In the revision Professor Taylor has added four chapters on Canada, based largely on previously published articles. The value of these is enhanced by the inclusion of photographs and diagrams, and the whole provides the student of geography with a useful method of attack. The main conclusions of the first edition of the book have not been changed.

"Two works deal with significant aspects of Canadian federalism. In *Federal Subsidies to the Provincial Governments*, Professor J. A. Maxwell, with an approach, partly historical and partly analytical, examines the payment of unconditional subsidies to the provinces

[4]See *Canadian Journal of Economics and Political Science*, Nov., 1937, 576-9, *Canadian Historical Review*, Dec., 1937, 448-9, for reviews of the remaining volume in this series, *The Dairy Industry of Canada*, ed. H. A. Innis, which is too technical for discussion here.

[5]The note on this work was supplied by Professor H. A. Innis.

by the federal authority, with the primary aim of discovering the reliable principles of financial policy in a federation. There is about the author's remarks a jagged contentiousness and sharp invective, not always called for; and there are parts of his argument, especially on constitutional issues, which may be disputed. But up to the present there has been no better account of the perennial log-rolling and bargaining which have been part and parcel of the financial relations between the provinces and the government at Ottawa. The book, therefore, provides a chapter in Canadian history which badly needed to be written. It illustrates how every major concession made by the Dominion to a province became the basis of claims by other provinces, backed by an abundance of specious arguments, and how for fifty years the petty game proceeded, with little likelihood of any province ever being fully satisfied. Professor Maxwell's study will irritate, and indeed has already irritated, many Canadians; but, shorn of a few extravagances, it is a courageous and capable analysis of the dominant form of pressure politics in Canada's federalism.

"Of a different character is *The Crisis of Quebec, 1914-18*, by Elizabeth Armstrong. It is a study of the attitudes of the French towards co-operation with the rest of Canada within four critical years when French nationalist sentiment was so inflamed as seriously to threaten the unity of the Dominion. The opening chapter, on "Roots of French Canadianism," is thin; it is based on general histories and goes over old ground, with no fresh insight. But in the main body of the work the author meticulously examines sundry evidence of French opinion—newspapers, pamphlets, and debates—organizes her material with clarity and due consideration of its importance, and presents an interpretation that is both sane and sympathetic. The book as a whole may be welcomed as a useful addition to the relatively scanty literature of importance on French-Canadian nationalism. Its one serious flaw has been aptly pointed out by Professor F. R. Scott:[6] the author does not 'look sufficiently below the surface of speeches and published statements to analyse the underlying conflicts within French-Canadian nationalism. To do so would have involved separating the religious influence from the purely racial and nationalist urges of the people.' The relation between church and nationality in Quebec is exceed-

[6] *Canadian Historical Review*, Dec., 447.

ingly close, but there are other elements in the life of the community which are of major importance, and Miss Armstrong might have made a greater attempt to disentangle and assess the mingled elements."

The reviews which follow, of important works by Professors Sissons and Dawson, were supplied by Professor Frank H. Underhill:

"One hundred years after the Rebellion of 1837 it is a sad reflection that so little modern study has been done on this period beyond the somewhat controversial biographies and memoirs which were published in the generation immediately succeeding it. Canadian historians have threshed over and over again the straw of the constitutional history of Responsible Government, but are only beginning to dig thoroughly into the social and economic history of the period. We have as yet no authoritative study of Bishop Strachan, and Professor R. A. MacKay's article on 'The Political Ideas of William Lyon Mackenzie'[7] has shown how badly a new study of the little rebel is needed. The first volume of Professor C. B. Sissons' *Egerton Ryerson: His Life and Letters*, which carries the story down to the beginning of the 1840's, is a model of what should be done for all the outstanding figures of the Rebellion period.

"Professor Sissons had available a mass of material in Ryerson's letters and papers and in his public writings such as has not survived for most of his contemporaries. He has very largely allowed the Ryerson story to tell itself through these letters and writings, and has put all Canadian historians in his debt for the new light that is thrown upon every important incident of the 1820's and 1830's by these original documents. Several important points emerge with a new emphasis from this volume. One is the central position of the Methodists in the political struggles of the time. Professor Sissons brings out very clearly how Ryerson's essentially liberal-conservative temperament fitted in with the needs and general policy of his fellow Methodists. Another point about which he is not so clear is the effect of the alliance with the British Wesleyans in steering the Canadian Methodists away from what the authorities considered undesirable radical affiliations. But relations with their British brethren were never quite harmonious, and one of the most

[7] *Canadian Journal of Economics and Political Science*, Feb.

interesting sides of this book is its demonstration of how Canadian Methodists were achieving a kind of national autonomy in the ecclesiastical sphere at the same time that they and their fellow colonists were beginning the development towards constitutional autonomy in the political sphere.

"The family of Ryerson brothers obviously formed one of the most remarkable group of able men in our history. Professor Sissons' volume, quite apart from its interest for Canadian political historians, has a wide human interest in the story it tells of the relations among these brothers. Their correspondence, and especially the 'intimate and explosive' letters of John Ryerson expressing strong tory views in highly unorthodox spelling, provide a colour and vividness which is sadly lacking in most Canadian histories and biographies. Whether Egerton Ryerson's own character was quite as noble as Professor Sissons thinks may be a question on which there is room for some difference of opinion. Everyone who has read this volume will await eagerly for the next instalment of his life from Professor Sissons. His career as head of Victoria University and as Superintendent of Education is even more important for Canadian history than the early career which is set forth here."

"Professor R. MacG. Dawson's *Development of Dominion Status, 1900-1936*, is a companion to his earlier collection of documents on *Constitutional Issues in Canada*. The first volume dealt with the internal political problems of the Dominion during the past generation, as this one deals with Canada's imperial relations during the same period. Starting with the Boer War, Professor Dawson gives us a collection of extracts from debates, official correspondence, and articles in journals and newspapers, to illustrate the evolution that has brought us from the position of a dependent colony to that of an independent nation within the British Commonwealth. To explain the Canadian position more fully he gives material on the other Dominions, especially South Africa and the Irish Free State. To this he adds a long analytical essay of a hundred and thirty pages, in which he sets forth his own interpretation of the events covered by the documents. Both parts of his book are very well done.

"The weakness of both parts is his tendency to hurry over the pre-1914 developments. Since the Boer War marks a new step in Canadian policy, our first participation in overseas military adven-

tures and thereby in world politics, a step which we can now see was of momentous importance for our future, it seems to this writer to deserve more consideration than Professor Dawson has given it. Mr. Bourassa, for example, was the first Canadian who grasped the full significance of the sending of the contingents to South Africa; and the duel between him and Laurier, since it sets forth for the first time the alternative choices which face Canada in her relations with Britain and the outer world, is of some considerable importance in our history. So also one would like a fuller selection from the discussions about imperial relations which went on continuously in Canada from the Boer War to Serajevo, to show the different points of view from Messrs. Bourassa and J. S. Ewart on the one side to the imperialists on the other, with Laurier attempting vainly to work out a satisfactory middle position. All the issues which perplex Canadians in our pre-war period to-day are anticipated in this earlier pre-war period, especially during the debates on the naval question from 1910 to 1914.

"Professor Dawson's introductory essay is greatly influenced by Mr. J. W. Dafoe and the editorials of the *Winnipeg Free Press*. Some critics have objected to its anti-British bias, and have complained that it dramatizes a struggle which did not really take place between a British government trying to maintain its central authority and a Canadian government striving for autonomy. To believe that the British government's actions during the years which Professor Dawson designates as 'the period of tentative centralization,' and during the Chanak and Lausanne incidents, were not coloured by a desire to maintain the authority of Westminster, is to be guilty of an unnecessary innocence. The real fault of Professor Dawson's analysis, if there is a fault, is that, like Mr. Dafoe, he exaggerates the importance of mere status. We are now becoming painfully conscious under the pressure of the threat of world war that the developments of the 1920's solved none of our problems. The Dominion status of the statesmen of the 1920's was based upon the assumption of world peace guaranteed by a League of Nations. As Professor Zimmern once remarked in those days, the League of Nations was the *deus ex machina* of the British Commonwealth. With another world war looming up, the decisions that Canada may make as to her policy seem likely to be as much dependent upon the *fait accompli* presented to her by the British Foreign Office as they were in 1914. In such circumstances has

Dominion status really advanced us much beyond the position of our fathers in the days of Laurier and Borden?"

On two other volumes Professor H. A. Innis has supplied the following comment:

"*The Reciprocity Treaty of 1854*, by Mr. Donald C. Masters, is significant as one of the first monographs on the theme based on an elaborate study of documents in Canada, Great Britain, and the United States. The subject lends itself admirably to research in various archives, a task not hitherto adequately performed despite numerous studies. The success of the present volume must be attributed to this type of work, and it is to be hoped that it will be followed by others. Its limitations follow from its success. Its concern with documentary material in the archives of governments and with the diplomatic phases of the treaty which give it significance in constitutional history, has tended to weaken its interpretation of economic factors. Statistics are not adequate for an understanding of the economic effects of the treaty, and must be supported by a careful appraisal of the conspicuous changes in the period in agriculture, lumbering, and industry."

"Professor J. B. Brebner of Columbia has continued the laborious task which he began with such success in his publication of *Acadia, New England's Outpost*, with a volume which follows in chronological sequence, covering the tangled period from 1763 to 1783, *The Neutral Yankees of Nova Scotia*. The emphatic question implied in the title of his first volume compelled a decisive answer in the second. Fortunately for scholarship, this answer has necessitated an intensive study of some twenty years in the history of Nova Scotia from every angle of approach. In contrast with Mr. Masters, Professor Brebner covers all phases of his theme, and attempts a broad interpretation not only relative to political but also to economic, religious, and social institutions. In this sense his work is a landmark in Canadian historiography. It parallels in many ways the study by Professor A. S. Burt on the *Old Province of Quebec*, but it is less marred by the influences of 'the great man theory of history.'"

Of *The Great Migration: The Atlantic Crossing by Sailing-Ship since 1770*, by Edwin C. Guillet, Professor Underhill says: "Mr. Guillet has worked in a field of social history which has hitherto been largely neglected by Canadian historians. The great emigration, in the century after 1770, of eleven million people from the

British Isles to North America was one of the major factors in the making of Canada. Mr. Guillet has studied the conditions under which this mass population movement took place. He has collected a tremendous mass of information from letters, official records, biographies and memoirs, periodicals and newspapers. The picture he gives of the sufferings of the emigrants during this era of the sailing-ship is a terrible one. Of course the main outlines of this story have long been familiar, and the chief value of Mr. Guillet's book consists in the items of information which he has garnered from so many sources. His arrangement of chapters, splitting up his story into the successive stages of the emigrant's trip, gives a confusing impression of the great mass of valuable material which he brings to the reader's attention. It is difficult to suggest a better arrangement, but the net result of Mr. Guillet's method is that he goes far to destroy the human interest which should be the most striking characteristic of a study of this kind. Somehow or other the individuals he presents tend to become mere sociological cases because he has them all so neatly ticketed in his separate compartments of specimen exhibits. In the end the book is a collection of source-material rather than an enthralling story of a difficult human adventure."

In "Letters in Canada, 1935" we commented briefly on the first volumes of Mr. W. S. Wallace's *Encyclopedia of Canada* as initiating the most important effort yet made for the co-ordination and wide diffusion of accurate knowledge on every phase of Canada's life: its history, economy, education, culture, and letters. The publication of the sixth volume, in 1937, has brought this immensely valuable work to a successful conclusion.

C. Criticism of Canadian Letters and Arts

In 1937 no work was done in the history or criticism of English-Canadian speech and letters sufficiently significant to require comment. We observe this fact with some concern, retain the heading for future use, and proceed immediately to Mr. Donald Buchanan's note on publications relating to the arts:

"Although there were no books on Canadian art published during 1937, there were many articles and a goodly selection of catalogues printed. Small guides to the works of three painters, Cornelius Krieghoff, Tom Thomson, and J. E. H. MacDonald, were also published, with colour plates, by the Ryerson Press.

From the catalogues we can obtain a fair conception of the position of fine art in Canada during the year, and to this we can fortunately add a decent array of informed comment, expressed with understanding, by a few writers whose criticism now appears fairly regularly in Canadian periodicals.

"As usual the exhibition that was the most talked about was that of the Canadian Group of Painters. In the introduction to its catalogue,[8] Robert Ayre compares these twenty-eight painters with the original Group of Seven and states: 'What persists is not the matter and manner of the pioneers, but their drive.' Some critics will doubt this; they will feel that the Group of Seven possessed a strong principle of action, a certain steadfast concentration upon an ideal, a moral purpose almost, that is now lacking. Men like Lawren Harris and A. Y. Jackson at one time strove to express the different atmosphere, the different 'nationality,' which they saw in Canadian landscape. A limited purpose, surely, and once it was fulfilled it was natural that its appeal should diminish. But no other great urges have come to take its place. Many of the painters are now describing scenes, fragments of landscape, or still-life, after various techniques of painting they have acquired. They have certain modish facilities, and, being satisfied with them, they regard as an end what is only a means. There are, of course, honourable exceptions. Some of them are to be found among the painters mentioned by Walter Abell in his notes on 'Some Canadian Moderns.'[9] Many of the paintings, and particularly the sketches, by James Wilson Morrice (1865-1924), the retrospective exhibition of whose works opened at Ottawa in December, 1937, are possessed of a facility that prompts the spectator to dwell with delight upon the harmonious ease with which the subjects are treated. Only in some of the more difficult phases of Morrice's work does the spectator begin to ask why and to seek purpose. Some of the critics have taken care to point this out. John Lyman in one of his articles on Morrice[10] distinguishes between Morrice's vision, which was perfect in its subtlety, and his sense of construction, which was weak. John Lyman is a practising painter, whose descriptive analysis of modern art, especially French, is keen and true. He writes

[8]Art Gallery of Toronto, Nov., 1937.

[9]*Magazine of Art*, Washington, July, 1937.

[10]Review of *James Wilson Morrice*, a biography by D. W. Buchanan, in the *Montrealer*, Jan. 15, 1937.

with ability. Besides Lyman there is in Montreal Robert Ayre whose readable descriptions of contemporary painting appeared, until a few months ago, in the *Gazette*. Then in Toronto there is one young writer who is carving a career for himself out of professional art criticism. He is Graham Campbell McInnes and his articles are published regularly in *Saturday Night*. As his contribution, 'Art and Philistia: Some Sidelights on Aesthetic Taste in Montreal and Toronto, 1880-1910,' in the July issue of the QUARTERLY proved, art in Canada has found in him a diligent historian. A rather neglected field of criticism, that of design in industrial art and furniture, is now being cultivated by H. G. Kettle, who writes for the *Queen's Quarterly*,—but in that sphere there is not much meat in Canada for a critic to bite on.

"Of the catalogues published, the majority came from the National Gallery of Canada. In the report of the Board of Trustees of that institution (Ottawa, 1937) one reads: 'The Art Gallery is no longer a static institution; if it is performing its function properly it is dynamic as a motor factory . . .; it is an active living force for the diffusion of education, both cultural and practical.' The truth of this is evident. One need only look at the catalogues. Besides those describing the annual collections from the Royal Canadian Academy and the Canadian Society of Painters in Water Colours, which are circulated by the National Gallery to a score of art centres throughout the Dominion, there are also catalogues describing a photographic exhibition, one on the work of cinema art directors, one on children's art, one on etchings, and one on the history of book printing. Arthur Lismer, in his introduction to the catalogue *Pictures by Children*, gave a clear outline of the reasons advanced for encouraging younger children to draw freely and in their own way. Many experimental classes for children in schools and art galleries are now being formed. There were eleven such Canadian groups represented in this exhibition.

"Art education for older students and adults follows more complicated patterns. It creates a demand for a better understanding of the history of painting. The exhibition 'Trends in European Painting,' held under the auspices of the University of Toronto and the Art Gallery of Toronto, was 'designed as a type of collection which a city of the magnitude and status of Toronto should now aspire to possess as its own.' It illustrated the main trends in Western art between the thirteenth and nineteenth

centuries. The catalogue with its admirable illustrations and excellent explanatory notes was a valuable handbook to those who wished to look, to study, and to learn.

"Another fillip to art education was given by the publication of the three booklets, on Tom Thomson, J. E. H. MacDonald, and Cornelius Krieghoff, by A. H. Robson (Ryerson Press). They have many illustrations, all in colour. It should be noted that some of the plates were slightly old and worn, and that many of them had originally been made for use on Christmas cards. The prettier paintings tend to dominate the series. But the market for art publications is limited in Canada, and it was only by using plates the cost of which had been met from other sources, that the publishers were able to produce these booklets at such moderate cost. It was a commendable effort."

D. Criticism and Scholarship (Other Fields)

In this composite group there are, besides the usual crop of articles, ten or twelve important volumes, three of them already reviewed in the Quarterly, one to be reviewed in a later issue, and the rest to receive more or less extended notice here.

Among these last, special interest attaches to *Manitoba Essays*, published to commemorate the sixtieth anniversary of the University of Manitoba, edited by Professor R. C. Lodge, and attractively produced by the Macmillan Company of Canada. The volume has its significance for education in Canada. It marks the emergence from the frontier stage of the senior university of the West; and it presents a fair sample of the activities of the group of scholars which that university has managed to assemble and hold, two or three of whom are known wherever their subjects are studied. The first four contributions bear directly on Manitoba (and in so far the book belongs to the Canadian field). Watson Kirkconnell leads off with a spirited "Manitoba Symphony," deft in technique, symbolic throughout of different levels in the consciousness of the province, and in the first and fourth movements impressive and inspiring in content. One might perhaps demur to the directness with which the scholar-poet proposes to subordinate learning to the practical task of tending the melting pot, the "virile university" (ominous phrase!)

> Blending the three-score races of our prairies
> Into a stream of living nationhood.

This too is in its way characteristic of the West. If it holds a danger one cannot fail to be reassured by the concentration on pure learning manifested in nearly all the studies that the verses introduce. It is thus that a university in the long run serves its public and furthers the permanent interests of civilization. . . . After a history of the University of Manitoba, an account of the province's architectural heritage (pleasantly illustrated), and an interesting study of the parish as the first unit of communal life in the Red River settlement, we enter the second part of the volume, with its fifteen papers from members of the faculties of Arts, Science, and Medicine, ranging from "The Last Appeal of Aristophanes" to "The Physiology of Tapeworms"! We have spoken of the concentration on pure learning as reassuring, but it can have its disquieting aspect. Where the Arts and Sciences come together to produce a volume that is to be read, Science must make some concessions to humanism, must at least speak the language of men. Professor Frank Allen's essay "The New Physics in the Light of the Old," and Professor Boyd's, on "Growth, Normal and Abnormal," are models of tact in this respect. "The Physiology of Tapeworms" is, on the other hand, specialism in its most repellent form, marked either by incapacity or arrogant disregard for communication. The fifteen studies make no pretence of unity, or even of incidental connection. In this the Manitoba volume stands in contrast with that issued by the University of Alberta in 1933, to commemorate its twenty-fifth anniversary, which took the form of a symposium on the changes witnessed during the period in scholarship, poetry, science, and philosophy, and which we recall as a singularly interesting book. But the Manitoba scheme has one undoubted merit. It presents, as the wrapper claims,[11] a cross-section of the university's scholarly activities, and this will always be an illuminating document in the history of culture and education in Canada. Some of the remaining essays are noticed in the reports on special subjects. For the rest, it must suffice to call attention to Professor Fieldhouse's paper on Bolingbroke as one of a series (the others in the *English Historical Review*) in which he is bringing to light new and important material.

Of the *History of Japanese Education and Present Educational System*, by Hugh Ll. Keenleyside and A. F. Thomas, Mr. C. E.

[11]The tone of other remarks on the wrapper can only be described as highly indecorous in an academic publication.

Phillips writes: "Not only students of education, but all who try to keep in step with the quick tempo of change in the modern world, will find much here to interest them. 'To search the old is to find the new,' said Confucius, and the authors begin with a chronicle of early Japanese history in order that the reader may have an intelligent insight into the native factors working behind the modern scene of Western education in Japan. In this respect the book has a value not possessed by official surveys. It explains to the Western reader the Japanese genius for the assimilation of foreign culture, the educational difficulties imposed by the adoption of the Chinese ideographs, and the national tradition of education, for those of rank at least, given emphasis by the Tokugawa Shogunate for two and a half centuries before 1867. Yet the amazing development of Western education for all, which began with the Restoration of that year, still seems to 'burst with the explosiveness of an Arctic summer,' unheralded and unexplained, not through any neglect of the authors', but because of the sudden reversal of Japanese policy towards the importation of Western ideas. After an account of the almost instantaneous creation and rapid expansion of the educational system during the Meiji era, the authors devote the remaining two-thirds of the book to a description of present conditions.

"This part of the work is open to criticism. Replete with statistical and tabular detail, it is very similar in arrangement to official publications. The authors have acknowledged their necessary dependence on the Japanese Department of Education for assistance, but there is evidence that something more than assistance has been forthcoming. Collaboration of authors may result in a certain amount of duplication, but hardly to the extent of seven pages repeated verbatim (chapters viii and xiii). The first part of the book is well annotated with references. But from a safe distance I should venture the opinion that the latter part has suffered from the honourable intentions of Japanese officialdom. The Department of Education in Japan has a 'Bureau of Thought Control.' Perhaps they had a hand in it. At about page 125, the divinity of the Emperor is given belated recognition by pronouns in capitals, and tribute to the benignity and wisdom of the Ministry of Education flows too readily from pens that have dipped in the ink of Western democracy. It may be, too, that the book contains objective evidence of the deficiencies of English teaching in the

schools, which the authors have described. Perhaps native proof-readers failed to correct native printers in occasional imperfect sentences, in the curious placing of hyphens, in tables without explanatory headings, and in the repetition of a table with the disconcerting alteration of one figure. But the authors must bear the blame for their failure to round off the work with an adequate summary. The last chapter is an almost purely descriptive account of the unfulfilled Hirao Plan of 1936, and the reader is dismissed with four unsatisfying sentences of airy generality.

"In spite of these blemishes the book is worth reading. References to official activities for the control of the mental process never fail to arouse a resentful interest. From the recommendation of desirable toys and gramophone records to the summary and irrevocable dismissal of university students for 'dangerous thoughts' of a mildly liberal nature, the agents of national morality pursue their vigilant course. There are other customs more markedly different from our own. Students work without compulsion, strike when their teachers are incapable, and die, sometimes from the strain of an examination which admits only seven in a hundred to the coveted places in the higher schools, and sometimes voluntarily to expiate the disgrace of failure. Girls receive an inferior education suited to inferior beings, and a national convention of women primary school-teachers defeated a motion favouring women suffrage by eight hundred votes to three! The chilly halls of the universities are heated not when the temperature drops but when the day fixed by the regulations arrives. There is a passage in the book on the teaching of English which should interest all proponents of the direct method in teaching modern languages. It appears that in the first rush to provide instruction in the language anyone whose native tongue was English was welcomed as a teacher. Without text-books, without training in the art of teaching, with little or no knowledge of Japanese, and in some cases with an imperfect grasp of their mother-tongue, these men succeeded. Now skilled teachers with grammars fail. But the enthusiast should read the impartial comments of the authors before coming to an unreserved conclusion. This kind of material is not found in official surveys."

On the year's work in the classical languages, and related studies, Professor Gilbert Norwood reports as follows: "There are in all twenty-one publications, whose scope and interest vary so

much that whereas some must be sought in the list printed elsewhere, six should be described here. The *Augustus* of 'John Buchan' has already been reviewed by the QUARTERLY. This noble book is what one expected from the learning, the experience, and the astonishing versatility of its author. Professor G. M. A. Grube's 'Dionysus in the *Bacchae*' was unfortunately omitted last year. It contains an acute discussion of Euripides' last complete play, and deals with his dramaturgy and theology. The argument strikes me at times as partisan, no doubt because it is directed against notions of my own. We agree, however, on the most vital matter—Euripides' conception of the god's nature and function. In 'The Last Appeal of Aristophanes' Professor W. M. Hugill offers a carefully wrought-out and learnedly documented study of the *Frogs* as a comment of deep importance on the politics of a great nation in a desperate emergency. Professor L. Pearson's 'Party Politics and Free Speech in Democratic Athens' is masterly. Apart from the rather important error (as it seems to me) that there existed a censorship in Athens during the Peloponnesian War, this essay is a model of clear-headed historical scholarship, disproving the current view that fifth-century Athens knew political parties as we understand them. Professor Pearson makes excellent use of ostracism to prove his point. 'Trajan's Conquest of Dacia,' by Professor E. T. Salmon, attractively blends careful research into documents, a sturdy independence of mind, and knowledge of the complicated topography based on his own exploration. *Hesperia*, vol. VI, no. 1, consists of the Eleventh Report on the American Excavations in the Athenian Agora, confined here to 'Buildings on the West Side of the Agora,' by Professor Homer A. Thompson. Though I am not competent to judge this, it seems to me a splendidly thorough piece of work, reflecting the greatest credit on the American School and in particular on Mr. Thompson. It is beautifully produced, containing eight plates and one hundred and twenty-five photographs or plans."

In the work listed under Oriental Languages (with New Testament Greek), two items require special mention. The first is Sir Robert Falconer's *The Pastoral Epistles*, already reviewed in the QUARTERLY (Oct.) by a noted authority. The second is Professor F. V. Winnett's *Study of the Lihyanite and Thamudic Inscriptions*, which includes the publication of a new Thamudic

inscription (the T. J. Meek inscription) and a new decipherment of the little known or worked Thamudic and Lihyanite inscriptions of Arabia. It is reported as representing a real advance in the understanding of these difficult texts and as having won from the chief authorities enthusiastic praise both of its method and its results. A third work of importance, though historical and geographic, not linguistic, may be noticed here. Professor T. J. Meek writes: "*The Syrian Desert: Caravans, Travel and Exploration*, by Christina Phelps Grant, is a scholarly, well-written survey of transportation and travel across the Syrian desert from the time of the earliest caravans down to the present era of mechanical transport by land and air. It is the work of years of research in books and on the field, well documented, and illustrated with maps and photographs. In short, it is the most complete account yet published of the Syrian desert through the ages, and is thoroughly up-to-date[12] and reliable."

Professor Brett has supplied the following note on the year's work in Philosophy: "Some valuable contributions to the literature of Philosophy have been produced in the past year. Professor De Pauley has written a book on the Cambridge Platonists under the title *The Candle of the Lord*, published for the Church Historical Society. This will rank as a careful and scholarly account of a movement important for students whether of philosophy or religion. A detailed review will appear in the October issue. Professor R. C. Lodge is the author of a work entitled *The Questioning Mind: A Survey of Philosophical Tendencies*. The scope of the book is well indicated by the second part of the title. As a survey of the present field of philosophy it has distinct value.[13]

"The standpoint of the Roman Catholic community is well represented. Professor Gilson's books, published or announced, include translations of two major works (*The Philosophy of St. Bonaventure* and *The Philosophy of Thomas Aquinas*), as well as the lectures delivered at Harvard (William James Lectureship) and now published with the title *The Unity of Philosophical Experience*. This work deserves special mention as a remarkable achievement: it presents in a sequence of dramatic episodes the periods of philosophic thought from medieval to modern times. With Pro-

[12]So complete is the bibliography that the omission of authorities like P. W. Harrison, W. B. Seabrook, and Ameen Rihani is surprising.

[13]See G. S. Brett, "The Classifying Mind" (QUARTERLY, Oct., 1937).

fessor Gilson's other volumes it will be reviewed in detail in a later issue. Professor Phelan writes a brief but emphatic commendation of Professor Maritain, surveying his work in all its variety and describing him as 'the philosopher of the twentieth century.' From Professor Maritain himself comes *An Introduction to Logic*. Mr. C. J. Eustace is the author of a book entitled *Mind and the Mystery: The Catholic Explanation*. This deals with knowledge, faith, and revelation, and is a synthesis of doctrine on these subjects, eminently readable and attractive, which should appeal to many who are interested in serious thinking. It is written clearly without technical details.

"The more important articles published during the past year include the following: a significant discussion of 'Organic Categories in Whitehead' by Professor Vlastos; an essay on 'The Comparative Method in Philosophy' by Professor Lodge; an essay by Professor H. W. Wright on 'Mechanism and Mind in Present-day Social Life,' with two other articles by Professor Wright, one on 'Facing Reality' and the other on 'Social Significance;' a discussion of 'The Voynich Manuscript, Its History and Cipher' by Wenceslas Sebastian, which is a contribution to the study of the works of Roger Bacon, being 'a summary of the most fundamental elements contained in W. R. Newbold, *The Cipher of Roger Bacon*;' two articles by Professor DeWitt on the thought and language of Epicurus (which will be found listed under Classical Languages); accounts of 'the New Physics in the Light of the Old,' and of 'Astronomy, from Constellations to Atoms,' by Professor Frank Allen, and an illuminating survey of 'Contemporary Aesthetic Theory' by Professor H. R. MacCallum."[14]

Three remaining works border in different ways on the field of Philosophy and General Science, but belong to other departments. Brief reviews follow.

Of *Design, a Treatise on the Discovery of Form*, by Percy E. Nobbs, Professor P. H. Brieger writes: "The author's aim was to make a contribution to aesthetics which would not burden the reader with problems and solutions relevant only in the past. Writing in a refreshingly independent spirit of inquiry, he hopes to destroy the barrier between artist and public, which has grown by the accumulation of 'inconsistent assumptions on art and

[14]To the list must be added Professor Brett's own essay in interpretation, "William James and American Ideals" (QUARTERLY, Jan.).

taste' derived from the philosophies of many centuries, and to clear the reader's mind which 'is tainted by the residual waste of an indigestible diet of snippets from the aesthetic of all ages.' His philosophy of the arts is explained in the first sections, which deal briefly with the fundamental problems: What is art? What is an artist? What is a work of art? What is beauty? With the assistance of Croce, Tolstoi, Hirn, Santayana, and Marshall, he reaches the conclusion that art is the expression of a mood of the artist, and that he creates the 'intentional monument to a state of mind' which is conveyed to the public by the senses. One misses Lipps and Woefflin in this list of godfathers; for they have greatly contributed to the establishment of the 'sciences of art' and have followed the same method of deriving the principles of art from the observation of the visible forms of a work of art. As it is the senses through which the mind becomes aware of the work of art, the author calls upon the recent discoveries of the various sciences relevant to aesthetic problems in explaining the principles of colour and form vision. The empirical method will have its stimulating effect on the student, the artist, the interested public, to all of whom the book is addressed. Its main value lies in the fact that it is not written by an abstract philosopher, but by one with the experience of thirty years' teaching of design in a school of architecture. This, together with the fact that the book was originally conceived as a book on architecture, is evidently responsible for the emphasis upon problems of architectural design. The chapters on sculpture and graphic arts are short and cursory, but the middle part of the book, dealing with problems of design (scale, proportion, corrections and refinements, ornament, function, material, planning), is full of the most valuable observations of an architecturally trained eye and mind which are not prejudiced by preconceived ideas or academic rules. The practising architect at times comes too much into the foreground with his practical advice and turns the book, as the author himself admits, into a work on engineering in most parts. His desire to put before the reader all the material collected in notes for a course of fifty lectures, obscures the outlines of his definitions. By 'pure design' we are asked to understand 'the discovery of forms in terms of purpose, material, and technique.' Scale, proportion, and refinement are discussed as 'raw material of artistry in the design of the apparatus of life,' and architectural composition, graphic arts,

sculpture, come under 'Design and Artistry.' Only artistry is concerned with the expression of 'moods;' design represents the preceding stage. But the writer does not succeed in drawing a clear line between the two. And even if the reader accepts the definitions, one element of design is missed almost entirely, although it is essential for many architectural conceptions. Design, in the author's view, seems to be concerned merely with linear projections on a flat plane, in elevations as well as in groundplan. The relation between the architectural members and the space they enclose, the disposition of spatial elements, how they affect each other, and how they form a spatial unit—all these problems play no part in the discovery of form. This perhaps explains why most of the examples on which the author bases his conclusions are selected from classical Greek art or its descendants, and from fourteenth-century Gothic, primarily English. Byzantine, Romanesque, and Baroque art have apparently not contributed to the discovery of form."

Of *The Birth of Language*, by Professor R. A. Wilson, Professor W. H. Clawson writes: "This book confines itself to the philosophy of language. A later volume on the science of language will include a detailed analysis of grammar and there will be a separate treatise on the evolution of the alphabet. The author sketches briefly the overthrow of the theory of the divine origin of language by the theory, stated by Herder in 1772, that 'language was invented and gradually perfected by man, as the natural means of developing his own reason.' He notes the rise of the science of comparative philology in 1786, and traces its development by Jones, the Brothers Grimm, Bopp, von Humboldt, Max Müller, and Whitney; and he re-examines the theory of Darwin, as set forth in *The Descent of Man* (1871), that there is no distinction in kind but only in degree between the language of animals and that of man. Though he accepts the doctrine of evolution, he holds that the process was not mechanical but organic, not due to chance but to a creative urge by which matter acquired the power of growth from within (in plants), self-motion and consciousness of its surroundings (in animals), and (in men) the power of forming a mental picture of the world without in terms of space and time. The last step could be achieved only through the aid of human language. This differs from the language of animals, (1) in that it consists of clearly marked and clearly distinguishable sounds; (2) in that these

sounds have become conventionalized so as to denote definite concepts of space and time; and (3) in that these conventionalized sounds have been multiplied without limit. The sentence, 'The grey wolf trots slowly across the field,' for example, expresses certain definite relationships in space and time; and it has the same structure and purpose in all languages, although the words are different. Language gives permanence to the events of a universe of eternal flux in space and time. Spoken language, however, is dependent for preservation on memory. By the further device of writing, which employs conventionalized spatial symbols to reproduce temporal symbols, language may be so widely reproduced and diffused as to achieve 'an accumulating permanence without destroying its life and movement.' Professor Wilson has expounded his views with admirable clearness, avoiding both over-technicality and over-simplification. His work is made attractive by numerous well-chosen literary allusions and quotations, and by several diagrams which graphically illustrate his contributions to the subject."

In the third of the volumes alluded to above, Professor C. W. Hendel follows up his brilliant study of the philosophy of Rousseau (1934). *Citizen of Geneva* is a valuable and delightful book, carefully planned, and executed to admiration. Professor Hendel has gone through the great edition of the *Correspondance générale de J.-J. Rousseau*,[15] and has culled out whatever, in the light of his special study, seemed most significantly to illustrate the philosopher's life and thought between 1740 and his death in 1778. The result is a selection of three hundred and fifty-eight letters, which Professor Hendel presents in his own confessedly rather free translation. He has wisely retained the numbers assigned to the letters in the collected edition and has supplied an introduction, of a hundred and twenty-six pages, in which he cites, or quotes from, many of those which he has been unable to include. One thus gets an excellent conspectus of the whole series and every possible aid in seeing the translated letters in their proper setting and due proportion. No one, be he Frenchman or foreigner, can write with detachment on Jean-Jacques. Professor Hendel's introduction is a frankly sympathetic study of the life and character, and probably has some of the defects of all apologies. An index of names completes the volume's usefulness. The even more impor-

[15]Paris, 1924-34, 20 vols.

tant index of ideas the reader is to have the pleasure of making for himself.

Literary criticism has proved particularly disappointing this year. There is but one volume, Professor J. A. Roy's *James Matthew Barrie: An Appreciation*. It is an effort, on the whole successful, to call in Barrie to explain Barrie, or to study the man through his writings. The trouble is that there is so little to explain. One leaves Professor Roy's enthusiastic appreciation with the renewed sense that Barrie was a gracious and whimsical person of very little importance, and with the disquieting thought that this awful possibility has never occurred to the critic. The book, like its subject, is very readable, and indeed there is a great deal of Barrie in it. The prose is always ready, and on occasion one might without injustice give the adjective its usual fellow. The proof-reading throughout is careless. The illustrations are attractive and illuminating. For the rest, the year's work in literary criticism must be sought in the periodicals, and it will not, we trust, seem invidious if we select for mention two essays which appeared in the pages of the QUARTERLY. Professor Brown's centenary estimate of Swinburne is an interesting example of the *causerie* whose easy movement is nevertheless compatible with informing ideas—ideas in this case, it may be added, with which the present writer finds himself in almost complete disagreement. Professor Clark's centenary article on Pushkin is a model of the more formal critical estimate, making a less unobtrusive use of its informing ideas, and marshalling a wide knowledge of aesthetic history, and reading in three or four literatures, to the task of exposition and judgment. In essays such as these lies the hope of literary criticism in Canada.

LISTS OF PUBLICATIONS[1]

ALISON EWART

I. SELECTED PERIODICALS

(*Supplement to list printed in "Letters in Canada, 1936"*)

British Columbia Historical Quarterly, Provincial Archives, Parliament Bldgs., Victoria [pub. by Archives of B.C. in co-operation with B.C. Hist. Assoc.; quarterly; 1937+; ed. W. Kaye Lamb].

Canadian Science Digest, London, Ont. [monthly; 1937+; ed. W. Venner].

Canadian Thinker, 328 Smith St., Winnipeg [monthly; 1937+; ed. S. Bingham: current problems, recreational activities, Canadian literature].

Public Affairs, Institute of Public Affairs, Dalhousie University [quarterly; 1937+; ed. R. M. Fielding].

Spotlights: Toronto Fortnightly, 351 Sherbourne St., Toronto [first nos. called *Swizzles*; 1937+; ed. T. G. Roberts: arts and letters, music, painting, dancing].

Victoria Library Bulletin, Victoria University, Toronto [to be pub. at intervals; 1937+; [ed. R. G. Riddell]: purpose to make resources of library known].

The following periodicals have been discontinued: *Authors' Sign-Post; New Frontier; Vagabond.*

II. CULTURAL AND LITERARY HISTORY OF CANADA

A. Selected Works of Reference

BERRY, E. R. See COOK, S. J. and

Canada, Dept. of Public Printing and Stationery, Division of Documents. *Catalogue of official publications of the parliament and government of Canada, June, 1937.* Ottawa, King's Printer, 114pp. See also A. L. NORMANDIN in *OLR* Aug. 107-12.

Canada, Dominion Bureau of Statistics. *Canada, 1937: Official handbook of present conditions and recent progress* (191pp., 25c.); *Canada year book, 1937: Official statistical annual of the resources, history, institutions and social and economic conditions of the Dominion* (xlii, 1126pp., $1.50); *Seventh census of Canada, 1931, I. Summary* (1936, 1520pp., $1.50). Ottawa, King's Printer.

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[1]All references in the list are to 1937 except when another date is given. Following many of the items listed, attention is drawn to more extended reviews in other periodicals. An asterisk marks the names of those authors whom we believe not to be Canadians. The following abbreviations have been used: *ACB*—Association of Canadian Bookmen, *Literary Bull.; BCHQ—British Columbia Historical Quarterly; C—Canadian; CB—Canadian Bookman; CCom.—Canadian Comment; CF—Canadian Forum; CGJ—Canadian Geographical Journal; CHA—Canadian Historical Association report; CHR—Canadian Historical Review; CJEPS—Canadian Journal of Economics and Political Science; CM—Canadian Magazine; CNR Mag.—Canadian National Railways Magazine; CPM—Canadian Poetry Magazine; Cr.—Crucible; CT—Canadian Thinker; Cur. Call—Curtain*

Canada, Library of Parliament. *Annual supplement to the catalogue of: Classified list of all books and pamphlets added to the library from Jan. 1st to Dec. 31st, 1936.* Ottawa, King's Printer, x, 175pp.

Canadian almanac and legal and court directory for the year 1937. Ed. by H. C. CORNER. Toronto, Copp, Clark, 681pp., $6.00.

Canadian Historical Review, March, June, Sept., Dec., 90-1, 219-21, 343-4, 459-60: "Archives and libraries." *Ibid.*, March, June, Sept., Dec., 92-3, 221-3, 344-7, 455-9: "Canadian historical societies." *Ibid.*, March, June, Sept., Dec., 94-111, 224-44, 348-66, 461-80: [ALISON EWART, List of] "Recent publications relating to Canada." *Ibid.*, March, 111-22: T. F. MCILWRAITH, [Publications on] "Ethnology, anthropology, and archaeology."

Canadian Journal of Economics and Political Science, Feb., May, Aug., Nov., 150-62; 298-310, 477-88, 615-26: ALISON EWART, "Bibliography of current publications on Canadian economics."

COOK, S. J. and BERRY, E. R. (comps.). *Handbook of scientific and technical societies and institutions of Canada.* (Reprinted from Bull. no. 101, National Research Council, *United States handbook of scientific and technical societies and institutions of the United States and Canada*, ed. 3, Washington.) Ottawa, National Research Council, 227-83pp., 50c.

*DE RICCI, SEYMOUR and *WILSON, W. J. (eds.). *Census of medieval and renaissance manuscripts in the United States and Canada.* Vol. II. Paris, [N.Y., H. W. Wilson], xviii, 1104-2343pp., $7.50.

5000 facts about Canada. 1937 ed. Founded by F. YEIGH. Toronto, Ontario Pub. Co., vi, 90pp., 35c.

*GREGORY, WINIFRED (ed.). *American newspapers, 1821-1936: Union list of files available in the United States and Canada.* N.Y., H. W. Wilson, 791pp.

*McCOY, JAMES C. *Jesuit relations of Canada, 1632-1673: A bibliography.* Paris, Rau, xv, 310pp., 225 *fr.*

McKim's directory of Canadian publications, 1937: Complete list of the newspapers and periodicals published in the Dominion of Canada and Newfoundland with full particulars. Ed. 30. Montreal, McKim, 480pp., $3.00.

Quebec, Province of. *Statistical year book, 1936.* Québec, Rédempti Paradis, xxxiii, 450pp.

Royal Society of Canada. *List of officers and members and minutes of proceedings, 1937.* Ottawa, printed for the Society, [U. of T. Press], 21, CLVIIIpp.

*THOMSON, S. HARRISON. *Progress of mediaeval studies in the United States and Canada.* (Bull. no. 13.) Boulder, Colo., Mediaeval Academy of America and Univ. of Colorado, 86pp.

Toronto Public Library. *Canadian catalogue of books published in Canada, about Canada, as well as those written by Canadians, with imprint of 1936.* No. 15.

Call; DR—Dalhousie Review; EC—Encyclopedia of Canada ed. W. S. Wallace; *J—Journal; JENS—Journal of Education for Nova Scotia; Mac.—Maclean's Magazine; McQ—McMaster Quarterly; NF—New Frontier; NYT—New York Times; OHS*—Ontario Historical Society, *Papers and records*, XXXI, 1936; *OLR—Ontario Library Review; Q—Quarterly; QQ—Queen's Quarterly; R—Review; RSC—Trans. Royal Society of Canada; SN—Saturday Night; TLS—Times Literary Supplement; UTQ—University of Toronto Quarterly; WFP—Winnipeg Free Press.*

Toronto, The Library, 48pp., 50c. *One hundred and fifty books of the last three years, 1935-37, recommended by the circulation division of the Toronto Public Libraries.* Ed. 6. Toronto, Ryerson, 24pp.

University of Toronto Quarterly, April, 338-460: "Letters in Canada, 1936" ed. A. S. P. WOODHOUSE: E. K. BROWN, "Poetry;" J. R. MACGILLIVRAY, "Fiction;" W. S. MILNE, "Drama;" A. BRADY, "Canadian social studies;" [A. S. P. WOODHOUSE], "Remaining material;" ALISON EWART, "Lists of publications." *Ibid.*, July, 558-87: FELIX WALTER, "French-Canadian letters;" [ALISON EWART], "Lists of publications." Reprinted as single offprint. Revd. *Actualité économique* Oct.; *CF* Oct.; *CJ* Jan. 1938; *Franco-American R* autumn; *JENS* Dec.; *NF* Sept.; *Nos Cahiers* II; *Rev. populaire* Oct.; *Revue trimestrielle canadienne* Sept.; *SN* Sept. 11.

WALLACE, W. STEWART (ed.). *Encyclopedia of Canada.* Vol. V. *Newts-Siksika.* Vol. VI. *Sillery-Zurich.* Toronto, Univ. Associates of Canada, [Murray Printing Co.], vi, 298pp.; vi, 399pp. Revd. *SN* Oct. 9.

See also annual reports of: C Broadcasting Corporation (Ottawa, King's Printer); National Museum of Canada, 1936-7 (Ottawa, King's Printer, 28pp.); Saskatoon Public Library, 1937 (mimeo.); Toronto Public Library, 1936 (Toronto, Ryerson, 49pp.); Winnipeg Public Library (mimeo.). See also: *Motion picture statistics, 1936* (Dominion Bureau of Statistics); *Official list of radio stations* (Dept. of Transport, Ottawa).

B. Selected Studies in Historical and Contemporary Background

*ARMSTRONG, ELIZABETH H. *Crisis of Quebec, 1914-18.* N.Y., Columbia Univ. Press, xiv, 270pp., $3.00. Revd. *CF* Jan. 1938; *CHR* Dec.

*ARMSTRONG, NEVILL A. D. *After big game in the Upper Yukon.* London, John Long, 287pp., 18*s*. Revd. *TLS* Feb. 5, 1938.

BENNETT, WILLIAM. *Builders of British Columbia.* With foreword by MALCOLM BRUCE. Vancouver, Broadway Printers, 160pp., 50c. Revd. *NF* July-Aug.

BREBNER, JOHN BARTLET. *Neutral Yankees of Nova Scotia: Marginal colony during the revolutionary years.* N.Y., Columbia Univ. Press, xvi, 388pp., $4.00. Revd. *CF* Dec.; *CHR* Dec.; *CJEPS* Nov.; *DR* July.

*BRINLEY, GORDON. *Away to Quebec: Gay journey to the province.* Toronto, McClelland and Stewart, xii, 286pp., $2.75. Revd. *NYT* June 6; *SN* June 19.

BURT, A. L. *Romance of Canada: New history.* Toronto, Gage, 400pp.

CALVIN, D. D. See *GLOVER, T. R. and

*CAMPBELL, A. B. *With the corners off: My adventurous life on land and sea.* London, Harrap, 291pp., $2.50.

Canada Dept. of Mines and Resources, Lands, Parks and Forests Branch. *Canada's western northland: Its history, resources, population and administration*, assembled by W. C. BETHUNE (162pp.); *Catalogue of exhibits in the fortress of Louisburg Museum*, prepared by KATHARINE MCLENNAN (25pp.); *Catalogue of exhibits in the Fort Beauséjour National Park Museum*, prepared by J. C. WEBSTER (45pp.). Ottawa, King's Printer.

*CHRISTIAN, EDGAR. *Unflinching: Diary of tragic adventure.* London, John Murray, [Toronto, Musson], xii, 156pp., $1.75.

CLARKE, JOHN MASON. *Heart of Gaspé: Sketches in the Gulf of St. Lawrence.* N.Y., Toronto, Macmillan, xiv, 292pp., $2.50. Reprint; first pub. 1913.

CREIGHTON, D. G. *Commercial empire of the St. Lawrence, 1760-1850.* (Relations of Canada and U.S., Carnegie Endowment for International Peace, Division of Economics and History.) Toronto, Ryerson; New Haven, Yale Univ. Press, x, 441pp., $5.00.

DAVIDSON, C. B., GRANT, H. C., and SHEFRIN, FRANK. *Population of Manitoba.* Winnipeg, King's Printer, 185pp. (mimeo.).

*DAVIS, ROBERT H. *Canada cavalcade: Maple leaf dominion from Atlantic to Pacific.* N.Y., London, Appleton-Century; Toronto, Ryerson, xiv, 411pp., $3.00. Revd. *DR* Oct.; *NYT* April 11; QQ autumn; *SN* June 5; *TLS* May 15.

DENNIS, CLARA. *More about Nova Scotia: My own, my native land.* Toronto, Ryerson, xii, 412pp., $2.50.

Dominion of Canada: Economic geography by NEIL F. MORRISON; *Economic history* by HERBERT HEATON; *Political institutions* by JAMES C. BONAR. Rev. ed. (Canadian Pacific Foundation Library.) Toronto, Ryerson, Nelson, vi, 312pp.

*DOUGLAS, C. H. *Alberta experiment: Interim survey.* London, Eyre and Spottiswoode, vii, 220pp., 5*s.* Revd. *CJEPS* Feb. 1938.

GHENT, PERCY. *Yuletide in Little York: Sleigh ride through the quaint town that became the city of Toronto.* Toronto, Bond Pub. House, 37 Richmond St. E., 11pp.

*GLOVER, T. R. and CALVIN, D. D. *Corner of empire: Old Ontario strand.* London, Cambridge Univ. Press; Toronto, Macmillan, xii, 178pp., $2.50. Revd. *CHR* Dec.; London *Times* July 13; *Observer* July 18; QQ autumn; *SN* Sept. 25; *TLS* July 17.

GRANT, H. C. See DAVIDSON, C. B. *et al.*

HALE, KATHERINE (Mrs. JOHN GARVIN). *This is Ontario!* With photographic ill. by "JAY" and an endpaper map by STANLEY TURNER. Toronto, Ryerson, xii, 241pp., $2.50. Revd. *SN* Dec. 4.

HALLAM, Mrs. W. T. *When you are in Halifax: Sketches of life in the first English settlement in Canada.* Toronto, Church Book Room, 604 Jarvis St., vi, 83pp., 50c.

*HARRINGTON, REBIE. *Cinderella takes a holiday in the northland: Journeys in Alaska and Yukon territory.* N.Y., *etc.*, Revell, 269pp., $3.00.

*JENKINSON, Sir ANTHONY. *Where seldom a gun is heard.* London, Barker, viii, 247pp., 8*s.*6*d.* Revd. *CF* March 1938; *DR* Jan. 1938.

*JOHNSTON, HENRY S. *Thousand Islands of the St. Lawrence River: With descriptions of the scenery, and historical quotations of events, and reminiscences, with which they are associated.* Boston, Christopher Pub. House, 142pp., $1.50.

*JUNEK, OSCAR WALDEMAR. *Isolated communities: Study of a Labrador fishing village.* (American sociology ser.) N.Y., American Book Co., xxiii, 131pp., $2.50.

LAUGHLIN, J. E. *Canadian social history pictures:* I. *Loyalist pioneers;* II. *Early social and commercial life.* Toronto, Clarke, Irwin, n.d., 10 pictures in each set, $1.25 the set.

LEACOCK, STEPHEN. *My discovery of the west: Discussion of east and west in Canada.* Toronto, Thomas Allen, viii, 272pp., $2.00. Revd. *TLS* Oct. 16.

*MACDONALD, FREDERICK CHARLES. *Edward Ashurst Welch: Memoir.* Cambridge, privately printed at Univ. Press, 1936, xii, 93pp., $1.50. For sale at General Board of Religious Education, Toronto.

*MACKENZIE, CECIL W. *Donald Mackenzie, "King of the northwest": Story of an international hero of the Oregon country and the Red River settlement at Lower Fort Garry (Winnipeg).* Los Angeles, Ivan Deach, 414 E. 11th St., 210pp., $3.00.

MAGRATH, C. A. *Galts father and son: Pioneers in the development of southern Alberta.* Lethbridge, Lethbridge Herald, n.d., 64pp.

MORTON, ARTHUR S. *Under western skies: Being a series of pen-pictures of the Canadian west in early fur trade times.* Toronto, Nelson, xii, 232pp., $2.00. Revd. *CHR* March 1938; *SN* April 17; *TLS* Aug. 28.

SHEFRIN, FRANK. See DAVIDSON, C. B. *et al.*

*SIEGFRIED, ANDRÉ. *Canada.* Trans. by *H. H. and *D. HEMMING. London, Cape, 315pp., $3.00. Revd. *CCom.* April; *CHR* Sept.; *CJEPS* Nov.; *NYT* May 2; *SN* March 13; *TLS* Feb. 13.

SISSONS, C. B. *Egerton Ryerson: His life and letters.* With foreword by E. W. WALLACE. Vol. I. Toronto, Clarke, Irwin, Oxford, xii, 610pp., $4.00. Revd. *CF* May; *CHR* June; *NYT* Aug. 8; *QQ* autumn; *SN* April 3; *TLS* Aug. 7.

SMITH, NICHOLAS. *Fifty-two years at the Labrador fishery.* London, Stockwell, 1936, 199pp., 5*s*.

STONE, MAUD MORRISON. *This Canada of ours.* Ill. by J. STUART MORRISON. Toronto, Musson, xiii, 376pp., $1.25.

WALLACE, W. S. *Sketch of the history of the Champlain Society.* Toronto, The Society, 8pp.

H. A. AIKEN, "Prince Edward Island" (*EC* V, 161-3); T. ALLAN, "Cadieux Street childhood" (*NF* April 10-1); R. G. ANGLIN, "Daily press of Toronto" (*Acta Victoriana* Jan. 18-21); A. BEER, "Liaison on Melinda Street" [newspaper ownership] (*NF* Jan. 24-5); E. BIRD, "Canada, a young man's country at a young man's time" (*Nineteenth Century* Jan. 135-44); C. A. BOWMAN, "Canadian broadcasting" (*QQ* winter 1937-8, 504-9); J. BRUCHÉSI, "Defense and French Canada" (*Mac.* June 15); C. S. BURCHILL, "Historical parallel" [American colonies 1756*ff*.; western Canada 1914*ff*.] (*QQ* winter 1937-8, 520-32); L. J. BURPEE, "How Canada was revealed" (*RSC*, XXXI, LI-CII); "Civil liberties in Quebec" (*CF* May 42-3); C. CLAY, "Careers for Canadians: Careers in newspaper world" (*CT* Sept. 14-7); E. L. COLEMAN, "Seigneury of New France" (*New England Q* March 133-8); *E. CORRELL, "Mennonite immigration into Manitoba: Sources and documents, 1872-1873" (*Mennonite QR* July 196-227; Oct. 267-83); P. F. CRONIN, "Early Catholic journalism in Canada" (*C Catholic Hist. Assoc. rept.* 1935-6, 31-42); F. DESROCHERS, "Retracing the origin of our Canadian libraries" (*OLR* Aug. 113-5); L. B. DUFF, "Journey of the printing press across Canada" (*Gutenberg-Jahrbuch*, Offenbach, 228-38); W. EGGLESTON, "People of Alberta" (*CGJ* Oct. 213-22); M. ELLS, "Nova Scotian 'sparks of liberty'" (*DR* Jan. 475-92); G. V. FERGUSON, "Outlook for the west" (*QQ*

autumn 371-9); E. Forsey, "Clerical fascism in Quebec" (*CF* June 90-2); W. W. Francis, "Sir Wm. Osler and his library" (*D.C. Libraries*, Washington, Jan. 25-8); M. Gilroy, "Libraries for Nova Scotia" (*JENS* March 213-7); "Goodbye Dominion status" (*CF* March 6-7); C. Goodenough, "Pioneers on the Peace River" (*Geographical Mag.* Jan. 215-26); J. W. Grant, "Population shifts in the Maritime Provinces" (*DR* Oct. 282-94); E. C. Guillet, "Old times in Cobourg and district" (weekly art. *Cobourg Sentinel-Star*); H. A. Innis, "Significant factors in Canadian economic development (*CHR* Dec. 374-84); W. Kaye Lamb, "Letters to Martha" (*BCHQ* Jan. 33-44); F. Landon, "Common man in the era of the rebellion in Upper Canada" (*CHA* 76-91); "Ontario" (*EC* V, 49-57); G. R. Lomer, "Quebec Library Association" (*OLR* Feb. 10-1); A. R. M. Lower, "This island nation" (C *Defence Q* April 306-10); D. McArthur, "Ontario Archives and the historical societies" (*OHS* XXXI, 1936, 5-10); C. M. Macinnes, "Intellectual link of empire" (*United Empire* June 333-5); R. A. MacKay, "Political ideas of William Lyon Mackenzie" (*CJEPS* Feb. 1-22); J. C. K. McNaught, "Another design for living" (*CF* Jan. 12-3); S. Marceau, "Bilingualism: Quebec's problem" (*Empire R* Dec. 359-61); G. E. Marquis, "Quebec" (*EC* V, 188-98); "Quebec" [city] (*ibid.* 198-200); C. Martin, "United States and Canadian nationality" (*CHR* March 1-11); A. S. Morton, "British Dominions: . . . Alberta" (*Landmark* Oct. 509-16); W. L. Morton, "Red River parish: Its place in the development of Manitoba" (*Manitoba essays* 89-105); A. Mowat, "Dead, but not yet taken away" [libraries in rural Ont.] (*Adult Learning* Dec. 19-23); W. C. Murray, "Saskatchewan" (*EC* V, 348-54); C. W. New, "Rebellion of 1837 in its larger setting: Presidential address" (*CHA* 5-17); G. V. Nicholls, "Some legal aspects of the doctrine of free speech in Quebec" (*McGill News* summer 19-21, 62); "Northwest bookshelf: Checklist of crown colony imprints" (*BCHQ* Oct. 263-71); H. T. Pammett, "Assisted emigration from Ireland to Upper Canada under Peter Robinson, 1825" (*OHS* XXXI, 1936, 178-214); V. Patriarche, "In our early days" (*SN* Dec. 11); "Printing" (*EC* V, 165-6); "Problems faced by the early settlers of the Canadian prairies" (Anglo-American Conference of Historians, July, 1936, *Bull. of Institute of Hist. Research* Nov. 65-111); P. J. Robinson, "Toronto" (*EC* VI, 153-8); W. N. Sage, "Vancouver: Rise of a city" (*DR* April 47-54); F. G. Scott, "Quebec no more a happy family of Canadians" (*SN* Aug. 7); [N. Story (ed.)], "Stewart Derbishire's report to Lord Durham on Lower Canada, 1838" (*CHR* March 48-62); J. J. Talman, "Printing presses of William Lyon Mackenzie, prior to 1837" (*CHR* Dec. 414-8); D. Toews, "Mennonites of Canada" (*Mennonite QR* Jan. 83-91); R. G. Trotter, "Has Canada a national culture?" (*QQ* summer 215-27); R. C. Wallace, "Psychology of western Canada" (*Canadian Club addresses*, Toronto, 140-6); W. S. Wallace, "Periodicals" (*EC* V, 105-6); C. Wilson, "New Hudson's Bay Company Museum" (*McGill News* autumn 11-5; see also *Beaver* Sept. 52-5); G. E. Wilson, "Nova Scotia" (*EC* V, 24-31).

C. Criticism of Canadian Literature and Speech

(a) General and Miscellaneous

A. Brady, "Canadian social studies" in "Letters in Canada" (*UTQ* April 377-86); G. S. Brett, "Classifying mind" (*UTQ* Oct. 131-5); W. A. Deacon, "Critic speaks: Significance of Canadian literature" (*C Author* Sept. 13-6); J. M. Elson,

"Literary lights of Canada" (series in *Onward*); M. S. McCracken, "Traditions of pre-confederation English-Canadian literature" (*Revue de l'Université d'Ottawa* oct.-déc. 449-55); I. D. MacIver, "Prose writers of Nova Scotia" (*Acadia Athenaeum* Jan. 13-7); F. Montgomery, "Alexander Mackenzie's literary assistant" (*CHR* Sept. 301-4); R. Shoolman, "Is there a Canadian literature?" (*Story* March 2-7, 119); F. Walter, "French-Canadian letters" in "Letters in Canada" (*UTQ* July 558-70); [A. S. P. Woodhouse], "Remaining material" [criticism, scholarship, *etc.*] in *ibid.* (April 386-401).

(b) **Poetry**

"Approach to Canadian poetry" (*CT* April 13-5); E. K. Brown, "Poetry" in "Letters in Canada" (*UTQ* April 340-7); H. Creighton, "Nova Scotian folk songs" (*JENS* March 206-8), "Song singers" (*Mac.* Dec. 15); J. M. Gibbon, "Spring and the Canadian poet" (*ACB* spring 11-5); J. Kerr, "Some Canadian poets" (*Empire R* July 25-9); W. Kirkconnell, "Poèsie canadienne" (*Courrier des Poètes*, Bruxelles, March), "Ukrainian-Canadian lyrist" (*Novy Shlyakh* March); L. Pierce, "Interpreter's house" (*CPM* June 7-10); Sir C. G. D. Roberts, "Of Canadian poetry" (*Spotlights* Nov. 13); P. H. Wright, "Who is our poet laureate?" [Duncan Campbell Scott] (*SN* Dec. 4).

(c) **Fiction**

B. Brooker, "Future of the novel in Canada" (*ACB* winter 1937-8, 9-11); "Haliburton family" (*JENS* Jan. 68-9); D. C. Harvey, "Centenary of [T. C. Haliburton's] Sam Slick" (*DR* Jan. 429-40); W. Kirkconnell, "Passing of 'Ralph Connor'" (*CT* Dec. 7-9); J. R. MacGillivray, "Fiction" in "Letters in Canada" (*UTQ* April 347-68); J. S. Martell, "Creator of Sam Slick" [T. C. Haliburton] (*JENS* Jan. 63-7); "Writer of novels wants to do play: Biographical facts concerning Martha Ostenso" (*Christian Science Monitor* Aug. 17).

(d) **Drama**

A. Allan, "Green room" (regularly in *CCom.*); J. Coulter, "Well, look at Ireland!" (*ACB* winter 1937-8, 5-6, 8); D. V. Crighton, "Drama on coast" (*SN* May 22); "Fiesta the fifth: Dominion Drama Festival of 1937 in perspective" (*Cur. Call* May-June 1-2, 13-6); H. Hesson, "John Craig and little theatre" (*ibid.* April 11-2); D. B. Hicks, "University and the drama" (*Undergraduate* 37-9); A. Leonard, "Theatre" [important historical survey of Canadian theatre] (*EC* VI, 132-5); W. S. Milne, "Drama" in "Letters in Canada" (*UTQ* April 369-77); J. Moore, "Canadian contest plays" (*NF* March 13-4); D. Pressman, "Drama festival" (*NF* June 26); see also: L. Bullock-Webster, "Series of informal talks on community drama in British Columbia" (mimeo. pamphlets); *Progressive Theatre*, issued by New Theatre Group of Montreal, 362 Dorchester St. W., ed. R. Novek, Jan.-Feb. (mimeo.).

D. Selected Publications in Arts and Crafts in Canada[2]

Art Gallery of Toronto. *Bulletin and annual report* (34pp.); *Bulletins* for Jan., Feb., March, April, Oct. and Nov., Nov. and Dec.; *Canadian group of*

[2]Though we cannot undertake to list in detail publication of musical scores by Canadians, we may note a few representative examples: Arthur Colling-

painters, Nov. 19-Dec. 19 (15pp.); *Catalogue of the sixth biennial exhibition of architecture and allied arts, Toronto Chapter, Ontario Association of Architects with the Royal Architectural Institute of Canada, Feb.* (23pp.); *Catalogue of the sixty-fifth annual exhibition of the Ontario Society of Artists, March* (16pp.); *Catalogue, tenth annual exhibition Canadian Society of Painters in Water Colour, Canadian Society of Graphic Art, Twenty-first annual exhibition Society of Canadian Painter-Etchers and Engravers, Forty-sixth annual spring salon of the Toronto Camera Club, April* (19pp.); *Catalogue of works by senior painters in Canada, Contemporary European water colours, January* (30pp.); *Trends in European painting from the XIIIth to the XXth century, under the joint auspices of the University of Toronto and the Art Gallery of Toronto, Oct. 15-Nov. 12* (40pp.). Toronto, Art Gallery.

Canadian Handicrafts Guild, 1937. Montreal, The Guild, 2019 Peel St., iv, 41pp.

Canadian National Exhibition. *Catalogue: French painting and sculpture, Canadian painting and sculpture, French and Canadian water-colours, French and Canadian graphic and applied art, international photography.* Toronto, The Exhibition, 141pp.

DAVIES, BLODWEN. *Study of Tom Thomson: Story of a man who looked for beauty and for truth in the wilderness.* Toronto, Ryerson, xvi, 133pp., $3.00. Printed by hand by author at Discus Press, 1935; now available at Ryerson Press.

LISMER, ARTHUR. *Education through art for children and adults at the Art Gallery of Toronto: Being an account of development, experiments and progress of educational activities at the Art Gallery of Toronto during the last seven years.* Toronto, Art Gallery, 1936, 32pp.

National Gallery of Canada. *Annual report of the Board of Trustees for the fiscal year 1935-1936.* Ottawa, King's Printer, 20pp. *Exhibition of contemporary Canadian painting: Arranged on behalf of the Carnegie Corporation of New York for circulation in the southern Dominions of the British Empire.* Ottawa, 1936, 21pp. Also the following catalogues: *Etchings of Augustus John and Gerald L. Brockhurst, January; Book illustration and fine printing, February; Original work of cinema art directors, May; Canadian Society of Painters in Water Colour, May-June; Royal Canadian Academy travelling exhibition; Fourth Canadian international salon of photographic art, October; James Wilson Morrice memorial exhibition, November; Pictures by children, December; Exhibition of contemporary Canadian painting (Southern Dominions).*

*RAYMOND, WAYTE. *Coins and tokens of Canada: Illustrated list of all the types of Canadian coins and tokens from 1670 to date, including the official mint reports from 1858 to 1936.* N.Y., The author, 23pp., $2.00; paper, 50c.

WOOD (piano pieces, songs); HUGO FREY (ed., *Canada sings: Community song book*, N.Y., Robbins Music Corp., Toronto, G. V. Thompson, 193 Yonge St., n.d., 144pp.); Sir ERNEST MACMILLAN (*Canadian song book: Melody edition with music*, Toronto, Dent, 112pp., 45c.); WALTER MACNUTT (songs); G. L. PALMER (*Two miniatures*, Oxford; songs); LEO SMITH (piano pieces); HEALEY WILLAN (editions of carols and organ music, arrangements of French-Canadian folk-songs, original compositions, pub. by Frederick Harris; anthems, *etc.*, published by Carl Fischer).

ROBSON, ALBERT H. *Cornelius Krieghoff* (32pp.); *J. E. H. MacDonald, R.C.A.* (32pp.); *Tom Thomson* (32pp.). (Canadian artists ser.), Toronto, Ryerson; cloth, $1.00 each; paper, 50c. each.

TRAQUAIR, RAMSAY and NEILSON, G. A. *Architectural history of the Ursuline Monastery, Quebec.* (Reprinted from *J of Royal Institute of British Architects*, XLIV, ser. 3, no. 5; McGill Univ. pubns., ser. XIII (Art and Architecture, no. 40.) London, Royal Institute of Architects, 15pp., 2*s*.

W. ABELL, "Co-operative art in Maritimes" (*SN* June 12), "Some Canadian moderns" (*Mag. of Art*, Washington, July 422-7); R. AYRE, "Railway veteran, landscape painter" [Ernest E. Bird] (*CNR Mag.* Sept. 9); W. R. L. BLACKWELL, "Bank architecture and the Bank of Toronto" (*C Banker* Oct. 62-7); E. BUCKMAN, "With Canadian pioneers" (*Mag. of Art* Sept. 568); D. CAMERON, "Banff School of Fine Arts" (*Adult Learning* Nov. 20-3); R. CANNON, "Edward Cannon, 1739-1814" [master-architect] (*C Catholic Hist. Assoc. rept.* 1935-6, 11-22); *H. M. CHAPIN, "Canadian municipal arms" with foreword by C. W. JEFFERYS (*CHR* Sept. 245-61); P. CLARKE, "Come out from behind the pre-Cambrian Shield" as told to G. CAMPBELL McINNES (*NF* April 16-7); W. G. CONSTABLE, "Artists of the Empire" (*Listener* May 5, 870); R. FINNIE, "Filming rural French Canada" (*CGJ* April 183-97); B. E. HOLT-MURISON, "John Innes' life work" (*SN* Aug. 14); A. JOYNES, "Sculpture in Canada" (*SN* July 17); H. G. KETTLE, "Architecture and applied arts" (*QQ* spring 77-80), "Design in Canadian furniture" (*QQ* autumn 386-90); JOHN LYMAN, "Morrice—the shadow and the substance" (*Montrealer* March 1, 22), "Morrice, the master incognito" (*ibid.*, Jan. 15, 18-20); G. CAMPBELL McINNES, "Art and Philistia: Some sidelights on aesthetic taste in Montreal and Toronto, 1880-1910" (*UTQ* July 516-24), "Art of Canada" (*Studio* Aug. 55-75), "Contemporary Canadian artists" (*CF* Feb.—*Carl Schaefer;* March—*John Alfsen;* April—*Charles F. Comfort;* May—*André Biéler;* June—*John Lyman;* July—*Jori Smith and Jean Palardy;* Aug.—*Paraskeva Clark;* Sept.—*Pegi Nicol;* Oct.—*David B. Milne;* Nov.—*Marian Scott;* Dec.—*Miller Britain*); F. R. MacKELCAN, "Our musical future" (*QQ* spring 81-5); A. J. MUSGROVE, "At the Winnipeg Art Gallery" (*Cur.Call* Feb. 12), "Canadian art and artists," "Canadian water colours" (*CT* Aug. 25-7; Dec. 13-5); M. S. OSBORNE, "Architectural heritage of Manitoba" (*Manitoba essays* 53-87); M. PEARMAN, "Italian moulder in Winnipeg" (*CT* July 9-11); W. J. PHILLIPS, "Aboriginal art" (*Beaver* Sept. 40-7), "Art in the archives" (*ibid.* March 10-5, 61), "Western artist" [H. E. Bergman] (*SN* April 10); *G. I. QUIMBY, jr., "Notes on Indian trade silver ornaments in Michigan" [largely of Montreal manufacture] (*Papers of Michigan Academy of Science, Arts and Letters* XXII, 15-24); T. A. REED, "Architecture of 'the building'" (*University College Bull.*, Toronto, 49-53); A. H. ROBSON, "C. W. Jefferys, R.C.A." (*School Progress* Nov., 15); J. SMITH, "Colonial houses of old Ontario" (*C Homes and Gardens* Oct. 24-5, 40, 43); E. WYN WOOD, "Art and the pre-Cambrian Shield" (*CF* Feb. 13-5).

See also following periodicals, with writers noted: *Adult Learning* (W. BOVEY); *Bridle and Golfer* (W. COLGATE); *CF* (H. CARVER, G. CAMPBELL McINNES, H. MARTYN); *C Homes and Gardens; C Mag.* (G. CAMPBELL McINNES); *CT* (A. J. MUSGROVE); *Cur. Call* (A. LISMER); *J of Royal Architectural Institute of Canada; Montrealer* (J. LYMAN); *NF* (G. CAMPBELL McINNES); *School* (E. J. G.

ALFORD, H. G. KEMP, F. D. KENNEDY); *School Progress* (A. H. ROBSON); *SN* (L. C. M. BALDWIN, H. CARVER, H. CHARLESWORTH, G. CAMPBELL McINNES, H. MARTYN, C. WOOD); *Spotlights* (Sir W. GRIER).

E. Critical Editions, *etc.*

CHARLES, BUCHANAN (ed.). *Grand Menan: A summer reminiscence (1868)*, by B. F. DE COSTA. (*Grand Manan Historian*, IV.) v, xiii, 28pp. Reprinted from *Rambles in Mount Desert with sketches of travel on the New England coast from Isles of Shoals to Grand Menan* (1871).

DOUGHTY, Sir ARTHUR G. *Elgin-Grey papers, 1846-1852*, ed. with notes and appendices. 4 vols. Ottawa, King's Printer, xx, 1663pp. (I, xx, 448; II, 449-899; III, 900-1295; IV, 1296-1663), $5.00 (4 vols.).

LANGTON, H. H. (ed.). *P. Campbell's travels in the interior inhabited parts of North America in the years 1791 and 1792.* With notes by H. H. LANGTON and *W. F. GANONG. (Pubns. of Champlain Soc., XXIII.) Toronto, Champlain Soc., [U. of T. Press], xxi, 326, xiipp. Revd. *TLS* Oct. 9.

London and Middlesex Historical Society. *Transactions.* Part XV, 36pp. Contains: *Cholera beacon, being a treatise on the epidemic cholera as it appeared in Upper Canada in 1932-4* by ELAM STIMSON; also biographical sketch of author by EDWIN SEABORN.

MURPHY, CHARLES (comp.). *1825—D'Arcy McGee—1925: Collection of speeches and addresses, together with a complete report of the centennial celebration of the birth of the Honourable Thomas D'Arcy McGee at Ottawa, April 13th, 1925.* Toronto, Macmillan, xvi, 366, 18pp., $2.75. Revd. *DR* Oct.; *QQ* autumn; *SN* June 26.

[WALLACE, W. S. (ed.)]. *Mackenzie's narrative of the rebellion with notes critical and explanatory exhibiting the only true account of what took place at the memorable siege of Toronto in the month of December, 1837.* Toronto, Rous and Mann, 30pp.

WEBSTER, JOHN CLARENCE (ed.). *Diary of John Thomas: Journal of Louis de Courville.* (Journals of Beauséjour.) Halifax, Public Archives of Nova Scotia, 54pp.

*D. FULTON (ed.), "Short tour through the United States and Canadas, 1832: Journal of Lieutenant George Kirwan Carr" (*N.Y. Public Library Bull.* Oct. 743-74); M. A. GARLAND (ed.), "Proudfoot papers" (*OHS.* XXXI, 1936, 91-113); R. L. REID (ed.), "To the Fraser River mines in 1858" [letter from Charles Gardiner] (*BCHQ* Oct. 243-53); J. B. TYRRELL, "Letter of Roseman and Perch, July 10th, 1807" [re trade with Indians] (*Oregon Hist. Q* Dec. 391-7).

III. POETRY

ALLEN, E. C. *Our northern year.* See VI B.

Anthology of Y.C. verse: Volume of selections from the verse contributed by the Young Co-operators and published in the Western Producer from 1932 to 1936. Saskatoon, Western Producer, 75pp., 25c.

BAKER, IDA E. *By lamplight.* Toronto, The author (Mrs. J. J. Baker), 77 Alberta Ave., [1936], 50pp.

BANNON, R. V. *Eastland echoes.* Toronto, Macmillan, vi, 44pp., $1.50. Revd. *SN* Dec. 4.

BENSON, NATHANIEL A. *Glowing years.* Toronto, Nelson, iv, 137pp., $1.50. Revd. QQ winter 1937-8; *SN* Dec. 4.

BERNEY, BERYL (*pseud.*). *In storm and sunshine.* London, Stockwell, [1936], 19pp., 1*s*.

BICKFORD, JESSIE PLAYFAIR. *For this hour and other poems* (*CB* April 1-8). Whole issue.

BOURINOT, ARTHUR S. *Eleven poems* (9pp.); *La Salle: Written on occasion of the 250th anniversary of the death of the great explorer* (4pp.; rev. version contained in *Rhymes of the French regime*). Ottawa, The author, Rockcliffe. *Rhymes of the French regime.* Toronto, Nelson, x, 44pp., $1.00. Revd. *CF* Jan. 1938.

BOWEN, MINNIE HALLOWELL. *Innkeeper of Bethlehem.* Sherbrooke, Que, Page-Sangster Print, 15pp., 25c.

BOYLE, CHARLES FREDERICK. *Stars before the wind.* (Ryerson poetry chap-books.) Toronto, Ryerson, 8pp., 50c. Revd. QQ summer.

BROWN, AUDREY ALEXANDRA. *Tree of resurrection and other poems.* Toronto, Macmillan, viii, 151pp., $2.50. Revd. *ACB* summer; *CF* Aug.; *DR* July; *NF* July-Aug.; QQ summer; *SN* June 12; *TLS* Oct. 16.

BROWN, JESSIE FINDLAY. *Up came the moon.* With foreword by L. M. MONTGOMERY. Toronto, Mundy-Goodfellow, [The author, 43 Dewhurst Blvd.], 1936, 79pp., $1.00.

BUTLER, J. EDWARD P. *Hound of earth: Selection of poems.* Newcastle, N.B., Union Advocate, 20pp., 50c.

Canadian Authors' Association. Calgary Branch, Poetry Group, *Canadian poems, 1937* (Calgary, [Mrs. H. E. Downe, 233-12th Ave., N.W.], 46pp.); Edmonton Branch, *Alberta poetry year book 1937-38* (*eighth year*) (The Association, 11337-94th St., 32pp., 50c.); Montreal Branch, *Poetry year book, 1937* (The Association, 1126 Drummond St., x, 46pp., 50c.); Victoria and Islands Branch, *Victoria poetry chapbook, 1937-1938: Year book of the Poetry Group* (Victoria, B.C., The Association, 26pp.).

Canadian poetry calendar, 1938 [Toronto, *Crucible*, Box 224].

CARREL, FRANK. *Front page editorials.* Nos. 13 and 14. Quebec, *Chronicle-Telegraph*, 1936, 64pp. each, 10c. each. Revd. *NF* June.

CARTER, ELDON. *Rhymes of a Canadian in France.* London, Stockwell, 24pp.

CLARKE, GEORGE HERBERT. *Hymn to the spirit eternal* (Seranus Memorial Prize, 1937). Toronto, Macmillan, 4pp., 50c. *Three lyric songs.* London, Eng., and Oakville, Ont., Frederick Harris Co., 11pp. Music by HAROLD S. PACKER.

COGHILL, LINNIE ALLEN. *Reveries.* Kingsville, Ont., The author, 38pp.

COLEMAN, HELENA. *Songs: Being a selection of earlier sonnets and lyrics.* (Ryerson poetry chap-books.) Toronto, Ryerson, 24pp., 75c. Revd. QQ winter 1937-8.

COOK, MERRILL H. *Shore lines and sand songs.* Toronto, Beacon Press, 19pp., 35c.

COX, LEO. *River without end.* (Ryerson poetry chap-books.) Toronto, Ryerson, 16pp., 60c. Revd. QQ summer; *SN* Sept. 4.

DELAFOSSE, F. M. *Verses grave and gay.* Peterborough, [The author, 457 Water St.], 70pp.

GARRETT, FLORENCE PEARL. *Life's gleanings.* Winnipeg, The author, 36 Dundurn Place, 36pp.

GEMMILL. See KIRKPATRICK, Mrs. JOHN

GIBBON, J. M. *Man comes down from the moon.* See VA.

GRACE, SARAH. *And all that beauty: Poems* (24pp., 30c.); *Lamp that burns: Booklet of verse* (1936, 12pp.). London, Stockwell.

GUSTAFSON, RALPH. *Alfred the great.* See VA.

HALL, EMMA L. (YVONNE ST. CLAIRE, *pseud.*). *Ocean's oratorio* (reprinted and enlarged, 4pp.); *Scented garden* (1936, 24pp., 50c.); *Songs of a young country* (1935, 15pp.). Toronto, The author, 592 Church St.

HENDERSON, CHRISTINE L. *Ship's wake and road's lure.* Montreal, John Lovell, [The author, 1536 St. Matthew St.], viii, 102pp., $1.00.

HOGARTH, T. W. *Bull-terrier doggerel.* Galashiels, Scotland, A. Walker and Son, 113 High St., 29pp., 50c.

JACKSON, ISA GRINDLAY. *Ballades and bits.* Toronto, Ryerson, vi, 54pp., $1.50.

JANES, L. W. *When shadows fall.* Montreal, The author, 3409 Lacombe Ave., 16pp.

JAQUES, EDNA. *Dreams in your heart.* Toronto, Thomas Allen, ix, 78pp., $1.00.

JENKINS, MARIEL. *Lake on the mountain.* Toronto, The author, 527 Shaw St., 24pp.(mimeo.), 35c.

KINGSLEY, ROLAND. *Rhymes of brevity for times of severity.* Montreal, published privately, 48pp.

KINNEAR, CAROLINE A. *Home trail and other verses.* [Kamloops, Kamloops Sentinel], n.d., 22pp.

KIRKCONNELL, WATSON. *Manitoba symphony.* (Reprinted from *Manitoba essays*), 9pp.

KIRKPATRICK, Mrs. JOHN (GEMMILL, *pseud.*). *Book of poems.* Winnipeg, Evans Printing Co., 127 Osborne St., 31pp.

KIRKWOOD, K. P. *Time's tavern.* Tokyo, Meiji Press, xiv, 158pp.

LECLAIRE, GORDON. *Star-haunted.* Introd. by LUCIA TRENT and RALPH CHEYNEY. N.Y., Henry Harrison, 95pp., $2.00. Revd. *SN* Oct. 23.

MCCOY, CHARLOTTE and BROOKS, ANNE SUTHERLAND. *Sing a song of Canada.* Music by ADA TWOHY KENT, ill. by ELIZABETH MACPHERSON. Toronto, Nelson, 32pp., 60c.

MACDONALD, WILSON. *Comber Cove.* Toronto, Saunders, 92pp., $2.00.

MACIVER, IVER DONALD. *Vacant house and other verse.* Wolfville, N.S., Davidson Bros., 16pp.

MCLAREN, FLORIS CLARK. *Frozen fire.* Toronto, Macmillan, vi, 39pp., $1.50. Revd. *CF* Dec.

*MARSH, CARL DAVID. *Songs of the road.* London, Mortiboy's, 3*s.* 6*d.*

MARTIN, MARTHA. *Out of the shadows and other poems.* N.Y., Beekman Hill Press, 111 East 26th St., 78pp., $2.00.

MAURA, SISTER. *Breath of the spirit.* Toronto, Macmillan, ix, 35pp., $1.00.

MITCHELL, JOHN (PATRICK SLATER, *pseud.*). *Water-drinker.* Toronto, Thomas Allen, 148pp., $2.00. Revd. *SN* Jan. 1, 1938.

MORTON, JIM. *Heresies and other poems.* Victoria, B.C., The author, Provincial Library, 64pp., 75c.

PASMORE, MALVINA. *Green leaves.* Montreal, Witness Press, 47pp.

POLLARD, W. C. *Poems.* London, Stockwell, 35pp.

PRATT, E. J. *Fable of the goats and other poems.* Toronto, Macmillan, 47pp., $2.00. Revd. *CF* Dec.; *QQ* spring 1938; *SN* Nov. 27.

ROBB, WALLACE HAVELOCK. *Door of dawn.* N.Y., Poets' Press, Rockefeller Centre, 96pp., $2.00.

ROBERTS, Sir CHARLES G. D. *Twilight over Shaugamauk and three other poems.* Toronto, Ryerson, 10pp.

ROBERTS, LLOYD. *I sing of life: Selected poems.* Toronto, Ryerson, xiv, 99pp., $2.00.

RODDICK, AMY REDPATH. *Tharbis.* See VA.

ST. CLAIRE, YVONNE. See HALL, EMMA L.

Saskatchewan poetry book, 1937-38. Regina, Saskatchewan Poetry Soc., 3521-5th Ave., iv, 32pp.

SCHULL, JOSEPH. *Legend of Ghost Lagoon.* Toronto, Macmillan, vii, 178pp., $2.50. Revd. *QQ* winter 1937-8; *SN* Oct. 23.

SELKIRK, J. H. *Scotland's bard, Robert Burns.* London, Stockwell, n.d., 24pp., 1*s.*

SHACKLETON, HELEN (Mrs. E. H. BRIETZCKE). *Saucy again.* Ill. by EDITH B. MACLAREN. Toronto, Macmillan, 49pp., $2.00. For children.

SLATER, PATRICK. See MITCHELL, JOHN

SMITH, ANNA BEATRICE (IMOGEN CARROLL, *pseud.*). *Water from the rock.* Ed. by Dr. MABEL CARTWRIGHT. Toronto, Macmillan, 60pp., $1.50. Revd. *SN* Jan. 1, 1938.

SPROULE, DOROTHY. *Bread and roses.* Montreal, Woodward Press, 48pp.

STANCLIFF, ELLA. *Just one year: Few simple verses.* Powell River, B.C., Town Crier, [1936], 20pp. (mimeo.), 50c.

THOW, WILLIAM. *More odd measures.* (Ryerson poetry chap-books.) Toronto, Ryerson, 12pp., 60c. Revd. *QQ* summer.

WICKENDEN, A. A. *Up trail.* Philadelphia, Poetry Publishers, 78pp., $2.00.

WILSON, ALICE ELIZABETH. *My sanctuary garden.* Toronto, McClelland and Stewart, 96pp., $2.00.

WITHROW, OSWALD C. J. *Poems from prison.* Toronto, March Printing Co. [The author, 38 Albany Ave.], 48pp., 75c.

Poems by the following writers have appeared: MARY AINSLIE (*CF* Nov.), L. A. ANDERSON (*CPM* Dec.), P. D. ANDERSON (*CF* Nov.), D. ANDRADE (*SN* Sept. 18), ANNE MARGARET ANGUS (*CF* June; *Vancouver Province* Feb. 20), FRANCES R. ANGUS (*DR* Oct.), MARION ISABEL ANGUS (*CPM* June; *Love Story Mag.; Spinners; Vancouver Sun; Victoria poetry chapbook; West Coast Advocate; Western Poetry Mag.* June, Sept., Dec.), AQUARIUS (*CF* April, Dec.; *CPM* March), R. V. BANNON (*Antigonish Casket* Nov. 10), MURIEL BARKER (*SN* July 17), LILY E. F. BARRY (Montreal *Poetry year book; Poetry of To-day*, Eng.,

April), Arthur Beaton (*NF* April), Irene C. Benson (*CPM* March; *Cr.* spring), N. A. Benson (*CM* Dec.; *CPM* June, Oct., Dec.; *SN* Oct. 23, Dec. 25), Clara Bernhardt (*American women poets*, N.Y., Henry Harrison; *CPM* June; *Narrator* May), Norman Bethune (*CF* July), Jessie P. Bickford (*CPM* June, Dec.; *Cr.* winter; *WFP* Nov. 13), E. B[irney] (*CF* Feb., March), A. S. Bourinot (*CB* Feb.; *DR* Jan.; *SN* Sept. 18), Ethel Erroll Boyd (*Alberta poetry year book; Calgary Herald; Children's Mag.; Christmas lyrics*, Beacon Pubns., N.Y.; *Cr. calendar; Edmonton Bull.; WFP*), Jessie Drummond Boyd (*Alberta poetry year book; Calgary Herald; Chatelaine; Children's Mag.; Christmas lyrics*, Beacon Pubns., N.Y.; *Cr. calendar; WFP*), E. C. Brander (*SN* Sept. 4), D. H. Brock (*SN* July 17, 31, Dec. 11), Audrey A. Brown (*SN* April 17, Sept. 18; *Vancouver Province* Dec. 24; *WFP* Jan. 9), Charles Bruce (*CPM* Oct.; *NF* Feb., June), Leonard Bullen (*NF* Feb.), W. D. Calvert (*Bull., J of Vancouver Medical Assoc.* Feb., April; *Countryman*, Eng., Jan.; *CPM* March; *Cr.* winter, michaelmas; *Cr. calendar*), Irene Camm (*CPM* March), E. K. Campbell (*CPM* March), Sheila Campbell (*CF* Aug., Nov.; *CPM* March), Sara E. Carsley (*Alberta poetry year book; CPM* March; *C Poems; National Home Monthly; SN* Dec. 4), George Herbert Clarke (*QQ* summer; winter 1937-8), Charles Clay (*CPM* Oct.), Elsie Clough (*CPM* June; *Montreal Gazette; Quebec Chronicle; Toronto Globe and Mail*), S. A. Coblenz (*Avon* spring), F. B. M. Collier (*SN* March 20, April 10), Mary Elizabeth Colman (*B.C. Teacher; CPM* June, Oct.), Mary Cornell (*CPM* March; *Cr.* winter; *SN* Jan. 9), Leo Cox (*CPM* March; Montreal *Poetry year book*), Alan Creighton (*CF* Feb., May, June, Sept.; *Cr.* winter; *SN* Jan. 30, July 31), Annie Charlotte Dalton (*CPM* Oct., Dec.), Ella M. Davis (*CPM* Dec.; *Saskatchewan poetry book*), Margaret Day (*NF* July-Aug.), Maisie Devitt (*CPM* Oct.), Elizabeth Donaldson (*CPM* Dec.; *Cr.* spring), Miriam Dorne (*CPM* Dec.), Helen Fitzgerald Dougher (*Chatelaine* Dec.; *CPM* June, Oct.), Gilean Douglas (*Avon* spring; *CF* Feb.; *Cr.* spring; *SN* Feb. 27, Oct. 2, 30; *Toronto Star* Dec. 30), Dri-Ki (*CPM* March, June), Louis Blake Duff (*CPM* March), Frances Ebbs-Canavan (*Cr. calendar; Victoria poetry chapbook;* song sung over BBC in spring Empire broadcast), Ella H. Eckel (*CM* June; *CPM* Dec.), Gertrude Jean Elliott (*C Disciple* Jan.; *C Home J* Jan.; *CPM* June; *Cr.* winter; *National Home Monthly* Jan., Feb., June, Sept., Dec.; *Sunday Companion*, Eng., Jan., Feb., June; *Woman's Illustrated*, Eng., Jan., March, Sept.), J.F. (*CF* April, May), Stella Falk (*CPM* Dec.; *SN* March 6), A. Farr (*SN* Aug. 21), Doris Ferne (*CPM* March, Oct.; *Great Thoughts*, Eng.; *Muse anthology*, N.Y.; *Poetry and Music Mag.*, Atlantic City; *Sonnet Sequences*, Washington, Nov.; *Vancouver Province; Vancouver Sun; Victoria poetry chapbook; Western Recorder* May, Nov.; 20 poems broadcast over CFCT, Victoria), V. Ferrini (*NF* April), Susan Finnie (*CF* March), H. E. Foster (*CPM* March; *QQ* autumn), A. L. Fraser (*CPM* March; *Montreal Star; SN* Oct. 2); S. Fuller (*CF* Feb.), O. Gascoigne (*SN* May 8), Jean Gay (*CPM* March), J. M. Gibbon (Montreal *Poetry year book*), Elsa Gidlow (*SN* Oct. 16, Dec. 4), W. D. Gough (*SN* May 29), Mona Gould (*CM* Jan., Dec.; *Cur. Call* Jan., Feb.; *SN* Jan. 2, May 8, 15, June 19, July 31, Aug. 28, Sept. 11, Oct. 16, Dec. 18, 25), H. Isobel Graham (*CPM* March; *Toronto Globe and Mail* Jan. 25), Lillian Collier Gray (*Chatelaine; Christian Advance; Cr.* spring; *Pathfinder; SN* Dec. 4; *Writer's Studio*), Ethel Kirk

GRAYSON (*CPM* June; *Saskatchewan poetry book*), F. GRIFFIN (*CPM* March), O. GRINDROD (*CF* Jan.), R. GUSTAFSON (*CPM* June; *SN* Feb. 6, July 31, Oct. 16, Dec. 4), KATHERINE HALE (Mrs. JOHN GARVIN) (*CPM* Oct.), VERNA LOVEDAY HARDEN (*CPM* March; *Cr.* winter), ELIZABETH HARRISON (*QQ* autumn), ELIZABETH HASTINGS (*CPM* Oct.), F. HASTINGS (*SN* Jan. 16), PAULINE HAVARD (*Augusta Chronicle; Bard*, Jackson, Miss., Jan.; *CM* Feb., May; *CPM* March, Oct.; *Paebar anthology*, N.Y.; *Vancouver Sun* Jan.; *Victoria Times* Dec. 18, 20; *Western Recorder* Feb.), DORIS HEDGES (*QQ* autumn), ANNA M. HENDERSON (*CPM* June), CHRISTINE L. HENDERSON (Montreal *Poetry year book; Paebar anthology*, N.Y.; *Poetry R*, Eng., Dec.), AGNES I. ASTON HILL (*Alberta poetry year book; Calgary Herald; C poems; Modern literature for schools*, grade IX text-book for Alberta; *Paebar anthology*, N.Y.; *Singing Sands*, Cal.), CLARA E. HILL (*CPM* March, Dec.; *Regina Leader-Post* Feb., Aug., Sept., Dec.; *Saskatchewan poetry book; Toronto Globe and Mail* Dec.), MARGARET N. HINCKS (*SN* May 1), BLANCHE E. HOLT-MURISON (*SN* Jan. 2), R. A. HOOD (*SN* March 6), CLARA HOPPER (*CPM* March, Oct.), W. B. HOWELL (*C Medical Assoc. J* Feb.), GRACE L. IRWIN (*SN* Oct. 4), HELEN IVEY (*CPM* March), ISA GRINDLAY JACKSON (*Alberta poetry year book; Calgary Herald* Jan., Feb., March, April, May, June, July, Oct., Dec.; *Chambers' J*, Edinburgh, June; *Edmonton J* Feb., March, May, Aug., Nov.; *Farm and Ranch Review* all issues; *Mac.* Feb.; *Toronto Star* Jan.; *Western Farm Leader* all issues; *WFP* March, April, Aug., Oct., Nov.), EDNA JAQUES (*Mac.* May 1; *Saskatchewan poetry book; WFP* Jan. 9, 16, 30, April 3, 10, 17, 24, May 22, June 12, 26, July 24, Aug. 7, Sept. 11, 25, Oct. 16, Nov. 6, 27, Dec. 18), MARIEL JENKINS (*CPM* June; *Cr.* spring, michaelmas; *Toronto Star* June; *Writer's Studio* fall), B. KAPUSTKA (*CF* Nov.), STELLA KEIRSTEAD (*CPM* June), HELEN KELLY (*Charlottetown Guardian* March 25; *Christmas lyrics*, Beacon Pubns., N.Y.), LEO KENNEDY (*CPM* Oct.; *NF* June; *SN* April 10, 24, June 12, 19, July 17, Nov. 6), MURIEL KENNEDY (*CPM* March, June), AMABEL KING (*CPM* June), A. M. KLEIN (*CF* Sept.; *NF* Sept.), F. E. LAIGHT (*CPM* Dec.; *C poems; Regina Leader-Post* May 8, 15; *Saskatchewan poetry book*), G. N. LAMB (*SN* Dec. 11), ELSIE FRY LAURENCE (*Alberta poetry book; American Mercury; Challenge*, Texas; *N.Y. Sun*), GLORIA LAURISTON (*CPM* Dec.), EMILY LEAVENS (*Cr.* calendar; *SN* Jan. 9, May 1, Aug. 14, Oct. 23, 30), GORDON LECLAIRE (*Alentour*, Lowell, Mass.; *America Singing; Avon* spring; *Bard*, Jackson, Miss.; *Blue Moon*, Washington; *C poems; Contemporary poets of America; Cr.* winter, spring; *Crown anthology; Cycle; Fiction Parade; Garret; Hartford Times Courant; Horizons; Leamington Post and News; Let Us Sing; Michigan News; Mitre press anthology*, Eng.; *Modern Bards; Montreal Gazette;* Montreal *Poetry year book; Montreal Star; NF* April, June; *Notebook; Paso Robles Press*, Cal.; *Plainfield Courier; Poetry Caravan; Poetry R*, Eng.; *Poetry World*, N.Y.; *Reflections; Ridgewood Herald*, N.J.; *Shards; Silhouettes Mag.*, Calgary; *Talaria; Teachers' Mag.; Tiny Mag.; Vancouver Sun; Virginia Times; Visions; Welland-Port Colborne Tribune*), DOROTHY R. LEISNER (*CPM* Oct.; *Swizzles* Oct. 30), K. LESLIE (*NF* July-Aug.), LILIAN LEVERIDGE (*C Churchman* Oct. 7; *C Forest and Outdoors* June; *C Girl; Courier Advocate*, Trenton, Jan. 7; Montreal *Poetry year book; National Home Monthly* July; *Ont. Intelligencer*, Belleville, Sept. 17), DOROTHY LIVESAY (*CPM* Oct.; *NF* Feb., April, June), FLORENCE R. LIVESAY (*CPM* Oct.; *SN* Oct. 23), C. F. LLOYD (*SN* Jan. 9, May 22, June

12), Cecil E. Lloyd (*SN* Jan. 9), Helen M. Lloyd (Helen Swinburne, *pseud.*, *Calgary Herald*, Jan. 27, June 23, 25), J. R. Lumby (*SN* March 20), Freda McArton (*CPM* Dec.; *Saskatchewan poetry book*), Wilson Macdonald (*CPM* Oct.), Margaret E. McGregor (*CPM* Dec.), I. D. MacIver (*Acadia Athenaeum* Jan., Feb., March), L. A. MacKay (*CF* May, June, Dec.; *SN* March 13; John Smalacombe, *pseud.*, *CF* May, Aug.; *CPM* March, June; *SN* June 12), Sara Jean McKay (*Capital News*, Kelowna, B.C., Aug.; *Christmas lyrics*, Beacon Pubns., N.Y.; *CPM* June; *Okanagan Historical Society, 7th report; Sonnet Sequences*, Landover, Maryland, April; *Vernon News; Victoria poetry chapbook; Western Recorder* July; *Writer's Studio*), Marjorie McKenzie (*SN* Jan. 2), A. MacLachlan (*CPM* June; *Montreal Gazette; Montreal Star*), Floris C. McLaren (*CPM* Oct.), Norman Macleod (*NF* June), Eleanor McNaught (*CF* Jan.), Anne Marriott (*Bard*, Jackson, Miss., March and Sept.; *CGirl* Aug., Nov.; *Chambers' J*, Edinburgh, April, Dec.; *CPM* March, Dec.; *Farmer's Wife*, U.S.A., April; *Lantern* April, Oct.; *Lantern prize anthology* Dec.; *Onward* Oct.; *Portland Oregonian* July, Dec.; *Saturday Evening Post* Oct.; *Sunday at Home*, Eng., April; *Victoria poetry chapbook; Western Recorder* March, Nov.; *Women's Mag.* Oct.; *Young People*, Rock Is., U.S.A., May, Nov.; *Young People's Leader* April), Joyce Marshall (*CPM* Dec.), Archer Martin (*CPM* June; *Victoria poetry chapbook*), Martha Martin (*America Speaking; Junior treasury; Mothers of the World; Muse*, Chicago; *Paebar anthology*, N.Y.; *Silver treasury;* 36 lyrics set to music), Sister Maura (*Beacon anthology*, N.Y.; *Cr.* spring, michaelmas; *JENS* Sept.; *Tribune anthology*, N.Y.), A. Gwendolen Merrin (*Chatelaine* Oct.; *CPM* Dec.; *DR* April, Oct.; *Farmer's Wife*, U.S.A., Feb.; *SN* July 3, Nov. 20; *Sunday at Home*, Eng., July), J. E. Middleton (*Mac.* Dec. 15), Ewart Miller (*School* June), C. A. Millspaugh (*NF* Jan., March), A. H. Monk (*Avon* spring), F. Robina Monkman (*CPM* March, Oct.; *C poems*), L. M. Montgomery (*Red and White*, P.E.I., March), James Morton (*Victoria poetry chapbook*), Helene Mullins (*CF* March), Kathryn Munro (*CPM* Oct., Dec.), Jean Mutter (*Victoria poetry chapbook; Victoria Times;* Anne Hagerman, *pseud.*, *Beacon anthology*, N.Y.), T. Negoro (*CPM* Dec.), A. Noblston (*One Act Play Mag.* Sept.), Henry Noyes (*CF* Jan.; *CPM* March), K.M.P. (*NF* May), Hilma Parsons (*CPM* Dec.; *Full Tide*, Vancouver), M. Eugenie Perry (*Bard*, Jackson, Miss., Jan.; *Chatelaine* May; *CPM* March; *Cr.* Dec.; *Love Story Mag.* June 12; *Muse anthology; National Home Monthly* Nov.; *New York Times* Feb. 21; *Paebar anthology*, N.Y.; *Vancouver Sun* Jan. 18; *Victoria Colonist* March 3; *Victoria poetry chapbook; Western Recorder* May, Oct.), Constance F. Piers (*Cr.* winter; *DR* July; *SN* April 24, Dec. 4), W. C. Pollard (*King George VI* anthology of poems, Stockwell, London), Francis Pollock (*CPM* June, Oct.), Blanche I. Pownall (*CM* Sept.; *SN* Oct. 4), E. J. Pratt (*CPM* Oct.; *SN* Jan. 23), Lenore A. Pratt (*SN* Nov. 27), Beresford Richards (*Alberta poetry year book; Belfast Northern Whig*, Ulster; *C poems; Coleraine Chronicle*, Ulster; *Edmonton J; WFP*), Sir C. G. D. Roberts (*CPM* Oct.; *DR* April, July; *QQ* spring, summer), Lloyd Roberts (*CPM* June, Oct.), T. G. Roberts (*CPM* Oct.; *Spotlights* Nov. 13; *Swizzles* Oct. 16, 30), Amy Redpath Roddick (*Cr.* michaelmas; Montreal *Poetry year book*), John Roland (*CPM* June), A. T. Rosen (*NF* Feb.), Isobel Routly (*CPM* March), Wynn Rutty (*C poems; Hamilton Spectator* Jan. 26, Feb. 13; *Paebar anthology*, N.Y.;

Toronto Globe and Mail Jan. 9), HENRY SALT (*NF* Feb.), W. C. SANDERCOCK (*CPM* March; *Saskatchewan poetry book*), HELEN SANGSTER (*SN* Jan. 2, 9, June 5, July 3, Aug. 28, Nov. 27, Dec. 25), D. L. SAUNDERS (*CPM* Dec.), DUNCAN CAMPBELL SCOTT (*CPM* Oct.), F. G. SCOTT (*Morning Post*, London, May 12; *SN* Jan. 23, June 12, Sept. 25), L. SHARMAN (*CPM* March, June), VIRNA SHEARD (*Toronto Star*), CLARE SHIPMAN (*SN* Jan. 23, Dec. 4), E. V. SHUTE (*CPM* Dec.), DIANA SKALA (*CPM* Oct.; *SN* May 8, July 3, Sept. 25, Oct. 2), JANE SMART (*CF* Feb., March), A. J. M. SMITH (*CF* Jan.), W. L. SMITH (*CF* May; *SN* Jan. 16), EDITH F. SOUTH (*SN* March 13), DOROTHY SPROULE (*Cr.* winter, spring, michaelmas; *Montreal Gazette* May 1; *Montreal Herald;* Montreal *Poetry year book; Montreal Star; SN* Dec. 11), A. M. STEPHEN (*CPM* Oct.; *NF* May, trans. and pub. in Spanish newspapers), A. STRINGER (*CPM* June, Oct.; *SN* Jan. 2, May 1, 22, Oct. 23, 30), H. SUTTON (*SN* April 10), AMY C. THORBURN (*CM* May, Dec.; *Pictorial R* Oct.), R. C. TIPLADY (*CB* March), JULIA GRACE WALES (*CPM* March), R. E. WARNER (*CF* Sept.), P. P. WATSON (*CPM* June), AMELIA WENSLEY (*CPM* March; *Saskatchewan poetry book*), FLORENCE WESTACOTT (*CPM* Dec.), E. WETHERALD (*CPM* June, Oct.), A. A. WICKENDEN (*CPM* June), HELEN SLACK WICKENDEN (*Cr.* michaelmas; *Cr. calendar; Montreal Gazette; Montreal Star; Poetry of To-day*, Eng.; *Spring Song*, Brooklyn, N.Y.), CAROLINE ELEANOR WILKINSON (*Christmas lyrics*, Beacon Pubns., N.Y.; *Cr.* spring, michaelmas; *House of Youth* winter), FLOS JEWELL WILLIAMS (*Alberta poetry year book; CPM* June; *C poems*), MARGARET WILLIAMS (*CPM* March), W. D. WOODHEAD (*QQ* summer), CONSTANCE D. WOODROW (*CB* Dec.; *CPM* Oct.), MARY I. WOODWORTH (*Civil Service News* Nov.; *CPM* Oct.; Montreal *Poetry year book*), EVA-LIS WUORIO (*SN* Nov. 20). See also *Full Tide* pub. by Vancouver Poetry Soc. (mimeo.), 1872 Nelson St.

IV. FICTION

A. Novels, Serials, *etc.*

ALLAN, LUKE. See Amy, W. L.

AMY, WILLIAM LACEY (LUKE ALLAN, *pseud.*). *Ghost murder* (316pp., $2.00); *Man on the twenty-fourth floor* (312pp.). London, Herbert Jenkins.

ANGELI, MARGUERITE de. *Petite Suzanne.* N.Y., Toronto, Doubleday, Doran, 88pp., $2.00. For children; beautifully illustrated.

ATLEE, BENGE. "Man in dress clothes" (*Mac* May 15, June 1).

BAIRD, IRENE. *John.* Toronto, Philadelphia, Lippincott, 235pp., $2.25. Revd. *CF* Jan. 1938; *NYT* Oct. 17; *SN* Oct. 23; *TLS* Dec. 11.

*BENNETT, BILLY L. *Danger trails north.* N.Y., Cupples and Leon, vi, 204pp., 50c. For boys.

BROOKS, MARY W. "Young love's answer" (*Chicago Daily News*, May 24-June 5).

BUCHAN, SUSAN (Lady TWEEDSMUIR). *Scent of water.* London, Hodder and Stoughton, [Toronto, Musson], 336pp., $2.00. Revd. *SN* July 17; *TLS* May 8.

*CAHILL, JAMES. *Flying with the mounties.* London, A. and C. Black, [Toronto, Macmillan], viii, 248pp., $1.10.

CALLAGHAN, MORLEY. *More joy in heaven.* N.Y., Random House, [Toronto, Macmillan], 278pp., $2.50. Revd. *CF* March 1938; *NYT* Nov. 28; *SN* Nov. 20.

*CAMPBELL, WILLIAM. *Scarlet riders: Story of the Royal Canadian Mounted Police.* Milwaukee, Bruce, vi, 264pp.

CHILD, PHILIP. *God's sparrows.* London, Butterworth, 319pp., $2.00. Revd. *QQ* summer; *SN* July 17; *TLS* April 10.

CODY, H. A. *Storm king banner.* Toronto, McClelland and Stewart, vi, 304pp., $2.25.

*CORBETT, SIDNEY. *Cruise of the Gull-Flight.* N.Y., Toronto, Longmans, Green, viii, 367pp., $2.00. Revd. *NYT* Oct. 3.

CORY, HARPER. *Washer and Co.* Toronto, Nelson, xii, 132pp., 75c. Revd. *TLS* Nov. 6. For children.

CUNNINGHAM, LOUIS ARTHUR. *Moon over Acadie.* Philadelphia, Penn., [Toronto, Copp, Clark], 310pp., $2.25. Revd. *NYT* June 27.

DE LA ROCHE, MAZO. *Very house.* Toronto, Macmillan, 258pp., $2.25. Revd. *NYT* Oct. 24; *SN* Dec. 4; *TLS* Oct. 16. For children.

DENISON, MURIEL. *Susannah of the Yukon.* Ill. by MARGUERITE BRYAN. N.Y., Toronto, Dodd, Mead, vii, 343pp., $2.00. For children. Revd. *NYT* March 6, 1938.

DICKIE, FRANCIS. *Hunters of the wild.* Ill. by C. AMBLER. London, Lutterworth Press, n.d., 125pp., 3*s.* 6*d.* Revd. *TLS* Nov. 6.

DICKSON, H. See REYNOLDS, H.

DIX, MAURICE B. *Beacons of death* (288pp., $2.25); *Kidnapped scientist: Adventure of the trio of Mount Street* (287pp.). London, Ward, Lock.

DUFFIELD, ANNE. *Paradise.* London, Cassell, 1936, 378pp. 7*s.* 6*d.*, out of print. Author now living in England.

FOLEY, PEARL. *Yellow circle.* Toronto, Macmillan, 315pp., $2.00.

GAUNT, M. B. See HORSFIELD, R.

GREY OWL. See WA-SHA-QUON-ASIN

HEATON, HUGH. *Story of Professor Porky.* Ill. by H. E. M. SELLEN. Toronto, Heaton Pub. Co. (McClelland and Stewart), 34pp., 50c. For children.

HORSFIELD, RICHARD (M. B. GAUNT, *pseud.*). *Leases of death.* London, John Long, [Toronto, Ryerson], 288pp., $2.00.

*HUBBARD, L. RON. *Buckskin brigades.* N.Y., Macaulay, 316pp., $2.00.

LAURISTON, VICTOR. "Woman at Tovelt's Cottage" (*CM* July, Aug.); "Dread heritage" (*All Story Mag.*, N.Y., Dec. 18-Jan. 1, 1938).

LEE, PATRICK (CHARLES STODDARD, *pseud.*). *North of the stars.* N.Y., Dodge, [Toronto, McLeod], 256pp., $2.25. *Trooper MacLean.* N.Y., William Caslon, 1936, 247pp., $2.00.

LLOYD-OWEN, FRANCES. *Gnome's kitchen: Story of woodland animals* (254pp., $1.50); *Joe and Pinto* (ill. by ERNEST ARIS, 250pp., $1.50). London, Harrap, [Toronto, Oxford]. For children.

MACBETH, MADGE. *Wings in the west.* London, John Hamilton, 320pp., 7*s.*6*d.* Written in collaboration with E. L. M. BURNS.

MCKECHNIE, N. K. *Saddleroom murder.* Philadelphia, Penn., [Toronto, Copp, Clark], 307pp., $2.00.

McKINLEY, MABEL BURNS. "Wilderness Lodge" (*Young Catholic Messenger*, Dayton, Ohio).

MACPHERSON, DONALD. *Men are like animals.* London, Faber, 322pp., 7*s.*6*d.* Revd. *TLS* Jan. 23.

MONTGOMERY, L. M. *Jane of Lantern Hill.* Toronto, McClelland and Stewart, vi, 297pp., $2.25. Revd. *NYT* Aug. 15.

*MONTGOMERY, RUTHERFORD. *Carcajou.* Ill. by L. D. CRAM. London, Arrowsmith, 224pp., 5*s.* Revd. *TLS* Nov. 6. For children.

MORTON, GUY EUGENE. *Burleigh murders* (288pp., 7*s.*6*d.*); *Mystery at Hardacres* (288pp., 7*s.*6*d.*). London, Skeffington, 1936.

*MOWERY, WILLIAM BYRON. *Black automatic.* Boston, Little, Brown, [Toronto, McClelland and Stewart], 284pp., $2.00. Revd. *NYT* Jan. 3.

MURRAY, S. See SULLIVAN, A.

NIVEN, FREDERICK. *Staff at Simson's.* London, Collins, 318pp., 7*s.*6*d.* Revd. *SN* May 15; *TLS* May 15.

*O'BRIEN, JACK. *Silver Chief to the rescue.* Philadelphia, Toronto, Winston, viii, 235pp., $2.00.

OSTENSO, MARTHA. *Stone field.* N.Y., Dodd, Mead, 310pp., $2.50. Revd. *NYT* March 21; *SN* May 22.

PACKARD, FRANK L. *Dragon's jaws: Million-dollar ransom in diamonds.* Garden City, N.Y., Doubleday, Doran, 310pp. *NYT* April 4.

PRENTICE, J. D. *Teddy's story.* Ill. by S. SPURRIER. Toronto, Macmillan, 356pp., $2.00. For children.

RENNIE, J. ALAN. *Trail of the Wendigo.* London, Frederick Muller, x, 271pp., 7*s.*6*d.*

REYNOLDS, HELEN (HELEN DICKSON, *pseud.*). *Yoshio: Japanese boy in Canada.* Ill. by RUTH WESTCOTT. London, *etc.*, Nelson, 111pp., 2*s.*6*d.* For children.

SALVERSON, LAURA GOODMAN. *Dark weaver.* Toronto, Ryerson, 415pp., $2.00.

SHEARD, VIRNA. *Below the salt.* Toronto, Ryerson, 316pp., $2.00. Revd. *C Com.* April.

SPRIGGE, ELIZABETH. *Son of the house.* Toronto, Macmillan, 315pp., $2.25. Revd. *TLS* Oct. 16. Author has returned to England.

STODDARD, C. See LEE, P.

STRINGER, ARTHUR. *Heather of the high hand: Novel of the north.* Indianapolis, Bobbs-Merrill, 291pp., $2.25. Revd. *NYT* June 13; *SN* July 24.

SULLIVAN, ALAN. "Fur masters" (*Mac.* Oct. 15-Dec. 15).

————(SINCLAIR MURRAY, *pseud.*). *Brother Blackfoot* and *Brother Eskimo.* Toronto, Pitman, 256pp. each, $1.40 each. For children. *Man at lone tree.* London, Ward, Lock, 256pp., 2*s.*6*d.* *Money spinners.* London, Low, 1936, vi, 378pp., 7*s.*6*d.* Author now living in England.

TEMPLE, DEREK. *Out with the Mounties!* London, Low, 12*s.*6*d.*

TWEEDSMUIR, Lady. See BUCHAN, SUSAN

WA-SHA-QUON-ASIN (GREY OWL). *The tree.* Toronto, Macmillan, 63pp., 75c.

*WILLIAMS, I. S. *Snow in Eden.* London, Cape, [Toronto, Nelson], 284pp., $2.00. Revd. *NYT* Feb. 27, 1938; *TLS* Jan. 1, 1938.

WILLISON, Lady (MARJORY MACMURCHY). *Longest way round.* Toronto, Macmillan, 325 pp., $2.00. Revd. *QQ* spring 1938; *SN* Oct. 23; *TLS* Feb. 5, 1938. For children.

B. Selected Short Stories

HALL, EMMA L. (YVONNE ST. CLAIRE, *pseud.*). *Ass He rode.* Toronto, The author, 592 Church St., 10pp.

MCKISHNIE, ARCHIE P. *Dwellers of the marsh realm.* Ill. by FRANZ JOHNSTON. Chicago, N.Y., M. A. Donohue and Co., [Toronto, McLean Merchandise Sales], 79pp., $1.50. Animal stories for children.

Short stories by the following writers have appeared: THOMAS J. ALLEN (*QQ* summer), MATT ARMSTRONG (*CF* April, Aug.; *Story*, N.Y., Jan., trans. and reprinted in Paris, France), BENGE ATLEE (*Mac.* Jan. 15, April 15), ROBERT AYRE (*Story*, N.Y., April), IRENE BAIRD (*Toronto Star*, Christmas and New Year), R. BENTON (*McQ* April), CLARA BERNHARDT (*Kitchener Daily Record; Lutheran Young Folks*, Philadelphia, Nov. 13), WILL R. BIRD (*CM* Nov.), C. G. BOOTH (*CM* April), D. BROADHEAD (*McQ* April), LUELLA B. CREIGHTON (*CF* June, prize-winning story), L. A. CUNNINGHAM (*Mac.* March 15; *WFP* Jan. 9), ELMER DAVIS (*Mac.* Aug. 15), M. DE LA ROCHE (*Cats—and cats: Great cat stories of our day* ed. F. E. CLARKE, N.Y., Macmillan), FRANCIS DICKIE (*CM* July), EDWARD DIX (*SN* March 27), RONALD G. EVERSON (*CM* Feb.), D. K. FINDLAY (*CM* Sept.), YVONNE FIRKINS (*CF* Jan., Dec.), HERMIA H. FRASER (*Etude* April; *Family Herald* July 28, Dec. 29), BERYL GRAY (*CM* Oct., Dec.; *Mac.* May 1), LILLIAN C. GRAY (United Church juvenile papers), EMMA L. HALL (Y. ST. CLAIRE, *pseud.*, *Animal Life*; *Young Soldier*), VAN HARRISON (*CM* Aug.), JAMES HINTON (*NF* April, July-Aug.), R. HORSFIELD (M. B. GAUNT, *pseud.*, *Illustrated Familieblad*, Norway; *Scout*, Eng.; *Wide World*, Eng.), LAURA M. HUNTER (*CF* Nov.), MARY Q. INNIS (*SN* Feb. 13, April 10, May 1), N. de B. LUGRIN (*CM* Feb., Dec.), LESLIE MCFARLANE (*Mac.* Feb. 15, Oct. 15, Dec. 15), G. CAMPBELL MCINNES (*WFP* March 20), ANNE MARRIOTT (*Toronto Star Weekly* July), GUY MASON (*CF* March, Sept), MARION NELSON (*NF* June), MARTHA OSTENSO (*Mac.* June 15; *McCall's Mag.* May; *Pictorial R* Sept.), D. KERMODE PARR (*Blue Peter*, Eng., April), JACK PARR (*NF* Feb., Oct.), A. HARRIET PARSONS (*Mac.* May 15), JOHN PORTAS (*CM* Nov.), HELEN REYNOLDS (H. DICKSON, *pseud.*, *Animal Life*; *CBoy*; *CGirl*; *Explorer*; *Jewels*; *New Outlook*; *Onward*; *WFP*; *Young Soldier and Crusader*), Sir C. G. D. ROBERTS (*WFP* Feb. 13), T. G. ROBERTS (*Blackwood's Mag.*, London, April; *Boys' Life*, N.Y.; *Country Guide* July; *Fiction Parade*, N.Y., June; *National Home Monthly*; *QQ* autumn; *Swizzles* Oct. 30; *Windsor Mag.*, London, Oct., Nov.; SIMON TOOGOOD, *pseud.*, *Spotlights* Nov. 13; *Swizzles* Oct. 16, 30), W. L. ROGERS (*CNR Mag.* March), LAURA G. SALVERSON (*CM* March), VIRNA SHEARD (*Great Cat Stories* by N.Y. Humane Soc.), G. R. STEPHENS (*McQ* March), KATHLEEN STRANGE (*Toronto Star Weekly* July 3), ARTHUR STRINGER (*Saturday Evening Post*), ALAN SULLIVAN (*Mac.* Oct. 1), FRANCES BEATRICE TAYLOR (*CM* Dec.), J. K. THOMAS (*NF* July-Aug.), MARTHA BANNING THOMAS (*Mac.* Sept. 1), AMY C. THORBURN (*CM* July), ALBERTA C. TRIMBLE (*CM* Nov.), FREDERICK WILLIAM WALLACE (*Mac.* June 15), WA-SHA-QUON-ASIN (GREY OWL, *CM* Jan., Feb.), ANNE ELIZABETH WILSON (*CM* Feb., March, April; *Echoes* Oct.).

LETTERS IN CANADA: 1937

V. DRAMA

A. Published Plays

BEAUCHESNE, ARTHUR. *Talleyrand (a photoplay)*. Ottawa, The author, House of Commons, vii, 160pp. (mimeo.). In 6 acts.

BENNETT, E. G. STERNDALE (ed.). *What a mess is history.* (Created at the Sterndale Bennett School of Acting during exercises in imagination and by the process of improvisation.) Toronto, Maynard Robinson, 128 Burgess Ave., 29pp. (mimeo.).

BUCHAN, SUSAN (Lady TWEEDSMUIR). *Fortune: Play in one act* (1936, 18pp., 30c.); *Reindeer at Christmas* (16pp., 35c., revd. *Cur.Call* Oct.). Toronto, French.

*CHADWICKE, ALICE. *Anne of Green Gables: Modern dramatization of* L. M. MONTGOMERY'S *most popular novel in three acts.* Toronto, French, 139pp., 90c.

COLQUHOUN, KATHRYN E. *His blonde dilemma* (50pp. mimeo., $1.00); *Run for his money* (28pp. mimeo., 50c.). Toronto, Maynard Robinson, 128 Burgess Ave.

CONOVER, DORA SMITH. *The cat and the mushrooms.* Toronto, Maynard Robinson, 128 Burgess Ave., 24pp. (mimeo.).

COSENTINO, NICHOLAS. *Biggest hail in Brooklyn.* Chicago, Dramatic Pub. Co., 35pp., 35c.

COULTER, JOHN. *House in the quiet glen* and *Family portrait.* Toronto, Macmillan, iv, 38pp.; iv, 124pp., $1.75. Revd. *CF* June; *Cur.Call* May-June; *SN* Dec. 4 (*Family portrait*); *House in the quiet glen*, presented by Toronto Masquers, won Bessborough Trophy and award for best Canadian play in Dominion Drama Festival; *Family portrait* presented by the Dramatic Club of the University College Alumnae Association, Toronto.

———— and LEWIS, IVOR. *Radio drama is not theatre.* (CBC.) Toronto, Macmillan, x, 10pp., 50c.

EDGERTON, E. MAUD. *Ruby of Melchior.* Toronto, Maynard Robinson, 128 Burgess Ave., 15pp. (mimeo.).

EDMOND, REBY. *Guest house, very exclusive: Christmas play in one act.* Toronto, French, 35pp., 30c.

GIBBON, JOHN MURRAY. *Man comes down from the moon: Musical playlet based on "Northland songs."* Toronto, Gordon V. Thompson, 15pp., 10c. Children's musical playlet; poetry.

GUSTAFSON, RALPH. *Alfred the Great.* London, Michael Joseph, 112pp., 5*s*. Poetry.

JACOBSON, PERCY N. *The accident.* Rock Island, Ill., Frederick B. Ingram Pubns., iii, 12pp. (mimeo.).

KNOWLES, A. BEATRICE. *The saint: Play in one act.* Toronto, French, 1936, 33pp., 35c.

MILNE, W. S. *The failure: One-act comedy.* Toronto, Maynard Robinson, 128 Burgess Ave., 24pp. (mimeo.).

MITCHELL, RONALD ELWY. *Panic over porterhouse: Comedy.* London, French, 32pp., 1*s*. See also *Bedfast prophet* by DAVID RORIE, version in Scots of Mitchell's *Rogue in bed* (London, French, 25pp., 1*s*.).

PRICE, MARJORIE. *Six queens of Henry: Historical fantasy in one act.* London, Toronto, French, 40pp., 30c.

REYNOLDS, LOIS. *Nellie McNabb: One-act farce comedy.* Toronto, French, 27pp., 35c.

RODDICK, AMY REDPATH. *Tharbis: Poetic drama.* Montreal, John Dougall and Son, 80pp.

STEWART, LUKE. *Release.* Toronto, French, 28pp., 35c. Presented by Ottawa Drama League, Dominion Drama Festival.

STRINGER, ARTHUR. *Alexander was great: Greek burlesque in one act.* Toronto, French, 25pp., 35c.

THOMPSON, RUTH C. *Beyond the skyline: Play of modern China.* Toronto, United Church of Canada, 299 Queen St. W., 14pp.

TWEEDSMUIR, Lady. See BUCHAN, SUSAN

WESTRAY, JOHN. *God so loved the world: Simple play of the passion and resurrection.* London, Stockwell, n.d., 19pp.

GEORGE ALLEN, "Upon a midnight clear" (*Acadia Athenaeum* Dec. 19-22); MADA GAGE BOLTON, "Dealer's choice" (*Cur.Call* Dec. 7-9), "Her affairs in order" (*3 prize one-act plays and two others* ed. by *ELISABETH EVERARD, London, Allen and Unwin, 13-24; see "Letters in Canada, 1936"); SCOTT BURRILL, "Cynicism and seclusion meet at the altar" (*McQ* March 46-56); M. MYRTLE CRAWFORD, "Nativity play" (*Educational R* Dec. 20-2); A. FERRET, "Christmas in the village," duologue (*Cur.Call* Dec. 12-3); JAMESON FIELD, "The impressionists" (*Canadian Stage, Screen and Studio;* produced by Centre Stage Productions, Toronto; revd. *SN* March 20); DONALDA FRASER, "They were all deceived" (*Acadian Athenaeum* April 28-33); W. C. HANCOCK, "Black precipitate" (*ibid.* April 55-8); FLORENCE HORNE, "Mother Canada's Christmas tree" (*CT* Dec. 23-6); MARIEL JENKINS, "Coronation of our king" (*C Red Cross Junior* May); W. C. KELLY, "Faith" (*Second random thought,* Cumberland, B.C., The author; produced by Comox District Theatre Club); Sir ANDREW MACPHAIL, "New house" (*SN* June 12); VIDA MANN, "Riz flowers" (*Acadia Athenaeum* April 36-43); RONALD ELWY MITCHELL, "Husband for breakfast" (*One Act Play Mag.* Oct. 510-26); ALLEN NOBLSTON, "Sacrifice" (*ibid.* Sept. 409-22); BETTY ORCHARD, "Pair of rubbers" (*Acadia Athenaeum* Nov. 19-26); MARY REYNOLDS, "And the answer is . . . " (*NF* March, 15-21; revd. *SN* April 10, May 22; won New Theatre Groups contest), MILDRED CORNELIUS TILLEY, "Search for safety" (*C Red Cross Junior* Feb. 8-12).

See also MARGARET E. NESS, "How to go about it: Practical clinic on play production" (*Cur.Call* Oct. 7-10; Nov. 13-7; Dec. 21-3).

B. Selected List of Plays Produced

ANDREW ALLAN, "Great loves of history," "Sir Guy proposes" (produced over CBC); R. G. ALLEN, see J. K. ROOKE and; H. J. BASSETT, "Home coming" (Galt Little Theatre, Western Ont. Drama Festival; award for best play written by resident of Western Ont.); DORIS MATTHEW BELL and DOROTHY CONRAD MCQUEEN, "Bit of capital" (produced in Chatham, Hamilton, London, Toronto, Ont., and Tunbridge Wells, Eng.), "Sonata" (Chatham Players, Ont.); HAROLD BIBBY, "Marie Walewska" (produced by Marguerite Bibby, Toronto; revd. *SN*

Nov. 6); M. Evans Bicknell, "Relief" (Marshall Dramatic Club, Sask., Dominion Drama Festival; see "Letters in Canada, 1936;" printed 1938); Mrs. G. A. P. Brickenden, "T.N.T." (2nd prize, playwriting competition, Western Ont. Drama League); Susan Buchan (Lady Tweedsmuir), "Vision at the inn" (produced over CBC); Mary Ellen Burgess, "On to Ottawa" (Play-writing course, Banff School of Fine Arts, Univ. of Alberta); Arthur Burrows, "Improvisation" (Centre Stage Productions and Playwrights' Studio Group, Toronto; revd. *SN* Dec. 25); F. W. Chilton, "Battleford trail" in 3 acts, "To the Scindia Hills" (produced at Elfros, Sask.); Dora Smith Conover, "Bachelor bonds" in 3 acts (Playwrights' Studio Group, Toronto; revd. *SN* May 10), "Tale of Lotus Blossom" (Centre Stage Productions and Playwrights' Studio Group, Toronto; revd. *SN* Dec. 25); Paul Campion Conover in collaboration with Dora Smith Conover, "Duckling sisters" (1st prize, children's play competition, Children's Play Bureau, Toronto); Andrew Cory, "Conflict" (3rd prize, playwriting competition, Western Ont. Drama League); Peter Dales, "Youngbloods of Beaver Bend" (series from Winnipeg, produced over CBC); Ida M. Davidson, "Vagabond prince: Operetta" (Earl Grey Junior High School, Winnipeg); Arthur P. Dawe, "Ore" (Victoria Little Theatre); Brian Doherty, "Father Malachy's miracle" (produced in N.Y.; pub. 1938); H. M. Duke, "Ruling the world" (Kamloops Little Theatre); Reby Edmond, "Enterprising Oswald" (Victoria Little Theatre); A. M. D. Fairbairn, "Happiness" (Beaux-Arts, Victoria); Jameson Field, "The build-up" (Centre Stage Productions and Playwrights' Studio Group, Toronto; revd. *SN* Dec. 25), "Street of St. John," "Till hope creates" (Centre Stage Productions, Toronto; revd. *SN* March 20); Harry Foster, "Nocturne" (Little Theatre Guild, Charlottetown, Dominion Drama Festival); Hermia Harris Fraser, "Hob's heaven," "When worms turn" (Eldridge Entertainment House, Victoria); John M. French, "Madeleine de Verchères," "Tribute to General Brock" (produced over CBC); Constance Gilmour, "Crucifix Lane" (Punch and Judy Theatre, Victoria, B.C. Drama Festival; authorship cup, senior sect.); Elsie Park Gowan, "Building of Canada" (series of radio plays broadcast over CKUA, CFRN, and CFCN; presented by University Players, Edmonton; plays include: "Frontenac, the fighting governor," "Grenville's sword," "Patriots of '37," "Price of loyalty," "Radical Jack," "Silver chief," "Under one flag"), "Last cave-man" (Edmonton Little Theatre), "New Lamps for old" (series of radio plays broadcast over CKUA, to Alberta educational network; being repeated in 1938 on CBC western network; plays include: "Coming of power," "Elizabeth Fry," "Erasmus of Rotterdam," "Mary Wollstonecraft," "New Napoleon," "Story of radium," "Visions in stone"); H. M. Hooke, see H. M. Smith; Maurice Humber, "He lost his line" (Beaux-Arts, Victoria); Percy N. Jacobson, "Not only the guppy" (Montreal Repertory Theatre), "Painted money" (Montreal Repertory Theatre Studio and CBC); Stephanie Jarvis, "Aucassin and Nicolette," "The castaway," "The fairy," "Saints of Canada" (Miracle Players, Toronto), "Swords on the altar" (Miracle Players, Central Ont. Drama Festival); J. Kannawin, "Florence Nightingale" (produced over CBC); Wilfred C. Kelly, "The cave-in" (Comox District Theatre Club); G. Taylor Kemp, "Other side" (Pen Guild, Toronto); Virginia Coyne Knight, "Mighty Mr. Samson" (Play Workshop, Toronto, Central Ont. Drama Festival); Edwin Lewis, "Progress and the

builder" (produced over CBC); MARJORIE LUCAS, "Moonbeams and bluebells: Musical fantasy" (produced in Listowel, Ont.); HUNTER MACBAIN, "Burning Sappho" (Attic Theatre Club, Hamilton); LOUISE MACBRIDE, "The laird's wooin'" (Victoria Little Theatre); ELSIE M. MACCLEAVE, "Thunderbird" (Playwriting course, Banff School of Fine Arts, Univ. of Alberta); LEONORA MCNEILLY, "Alms box of St. Anne" (Playwrights' Studio Group, Toronto, Central Ont. Drama Festival); DOROTHY CONRAD MCQUEEN, "Contents noted" (produced at Chatham, Ont.), "No occupation" (University Women's Club, Y.W.C.A., and church groups, Hamilton, Ont.), "Treasure hunt" (Y.W.C.A. Dramatic Club, Hamilton), and DORIS MATTHEW BELL, "Two belles" (University Women's Club, Hamilton)—see also D. M. BELL and; MARY F. MATHESON, "Phantom ship" (Sixteen-Thirty Club, Church of Messiah, Montreal, and Montreal Book Fair); Mrs. C. M. MILLER, "Happiness ahead" (3rd prize, children's play competition, Children's Play Bureau, Toronto); Mrs. W. L. MORGAN (ELLEN O'BRIEN, *pseud.*), "A la Boccaccio" (Priory Players, Victoria, B.C. Drama Festival), "Influence: South sea drama in one act" (B.C. Drama Festival; produced over CFCT); ELLEN O'BRIEN, see Mrs. W. L. MORGAN; BESSIE M. PERCY, "Woodland echo" (2nd prize, children's play competition, Children's Play Bureau, Toronto); GWEN PHARIS (8 radio plays, revisions, produced over CBC, by CKUA Players, Edmonton: "Galileo, messenger of the stars;" "Girdle round the earth;" "Henry, the navigator;" "Nansen of the north;" "Out of the land of bondage;" "Prometheus must bring fire;" "Socrates, citizen of Athens;" "Valley of ignorance"), "Florence Nightingale" (produced over CKUA and CFCN); WINNIFRED DAVID PILCHER, "Change in male lead" (Centre Stage Productions and Playwrights' Studio Group, Toronto; revd. *SN* Dec. 25); GEORGE T. PRUD'HOMME, "Dawn" (Creative Arts Theatre, Univ. of Ottawa, 1st place, Workshop Festival, Ottawa Drama League), "Legend," "Samurai," "Swine" (Creative Arts Theatre, Univ. of Ottawa); JOHN RAE, "Other half: Three act comedy drama of the Canadian prairies" (Milden Caledonian Society, 1936); ARTHUR REID, "People in love" (Arts Theatre, London, Eng.); JESSIE M. ROBERTSON, "Rolling logs" (Playwriting course, Banff School of Fine Arts, Univ. of Alberta); BERTON E. ROBINSON, "Within these walls" (series produced over CBC; includes: "Champlain habitation," "Mary Hichens, life-saver," "Port Royal," "Story of Sam Cunard," "Trial of Joseph Howe"); JOHN K. ROOKE and ROBERT GREER ALLEN, "Three blind mice" (Univ. College Players' Guild, Toronto); LAURA GOODMAN SALVERSON, "Day of destiny" (produced over CBC), "Love lights a candle" (Little Theatre groups, Edmonton); JOSEPH SCHULL, "Eleventh hour" (Playwriting Group, Montreal Repertory Theatre, Dominion Drama Festival); HILDA M. SMITH (HILDA MARY HOOKE, *pseud.*), "May month" (produced in London, Ont.), "Vive le Canada" (Town Hall Players, London, Ont.); G. STAPLETON, "Hours that count" (produced over CBC); HARWOOD STEELE, "R.C.M.P. stories" (series produced over CBC); MIRIAM STEIN, "Cinderella" (produced over CFCF); Mrs. R. K. STRATFORD, "Bright and glorious" (1st prize, playwriting competition, Western Ont. Drama League; being published); ALAN SULLIVAN, "Great barrier" (motion picture produced by Gaumont British); PAT TERRY, "From the coast line" (series from Vancouver produced over CBC); J. HARRISON THURROTT, "La Tour: Acadian chronicle in two scenes" (Univ. of New

Brunswick Dramatic Society); MARIANNA S. VAN DOREN, "Blind alley" (Windsor Theatre Guild); CECIL JAMES YOUNG, "Last race" (Playwriting course, Banff School of Fine Arts, Univ. of Alberta).

VI. MISCELLANEOUS PROSE

A. Biography and Autobiography

ACLAND, ERIC. *Princess Elizabeth.* Toronto, Winston, ix, 118pp., $1.00.

———— and BARTLETT, E. H. *House of Windsor: George V to George VI.* Toronto, Winston, viii, 408pp., $2.00.

BARTLETT, E. H. See ACLAND, E.

BUCHAN, JOHN (Lord TWEEDSMUIR). *Augustus.* London, Hodder and Stoughton; Toronto, Musson, 356pp., $3.00. Revd. *DR* Jan. 1938; *NYT* Nov. 21; *QQ* winter 1937-8; *SN* Dec. 4; *TLS* Oct. 30; *UTQ* Jan. 1938.

CHARLESWORTH, HECTOR. *I'm telling you: Further candid chronicles.* Toronto, Macmillan, xvi, 344pp., $3.00. Revd. *SN* Dec. 4.

COLLINS, ALICE ROGER. *Real people: Pen pictures.* Sketch no. XI, *Ivy G. Coventry.* Walkerton, Ont., The author, 19pp.

DUNCAN, ERIC. *From Shetland to Vancouver Island: Recollections of seventy-five years.* Edinburgh, Oliver and Boyd, 277pp., $2.00. Revd. *TLS* Feb. 5, 1938.

GOFORTH, ROSALIND. *Goforth of China.* Toronto, McClelland and Stewart, 364pp., $2.25.

HARRIS, REGINALD V. *Charles Inglis, missionary, loyalist, bishop (1734-1816).* Toronto, General Board of Religious Education, 604 Jarvis St., 189pp., $1.25. Revd. *CHR* Dec.

HENDERSON, MARY GILLESPIE. *Memories of my early years.* Introd. by A. E. and J. E. LE ROSSIGNOL. Montreal, Charters, 58pp.

KARR, W. J. *History of Canada through biography: Explorers, soldiers and statesmen: Canadian Pacific history.* Rev. ed. (Canadian Pacific Foundation Library.) Toronto, Dent, 397pp.

MACKAY, JANET. *Catherine of Braganza.* London, John Long, [Toronto, Ryerson], 315pp., 16*s.*

MACKELLAR, MARGARET. *Life of Amelia J. Harris.* Toronto, Keystone Press, [The author, 345 Jarvis St.], 16pp., 25c.

MIDDLETON, J. E. See MORRISON, E. L. and

MORRISON, EDITH LENNOX and MIDDLETON, J. E. *William Tyrrell of Weston.* Toronto, Macmillan, 152pp., $3.00. Revd. *SN* Feb. 19, 1938.

NELSON, KATHLEEN and SULLIVAN, ALAN (eds.). *John Melly of Ethiopia.* London, Faber; Toronto, Ryerson, 284pp., $2.50.

ROY, JAMES A. *James Matthew Barrie: An appreciation.* London, Jarrolds; Toronto, Ryerson, 256pp., $3.00. Revd. *NYT* March 13, 1938; *QQ* winter 1937-8; *SN* Nov. 20.

SMITH, JAMES FRAZER. *Life's waking part: An autobiography.* Toronto, Nelson, xiv, 345pp., $2.50. Revd. *SN* Dec. 4.

SPRINGETT, EVELYN CARTIER. *For my children's children.* Montreal, Unity Press, vi, 204pp., $2.75.

STRANGE, KATHLEEN. *With the west in her eyes: Story of a modern pioneer.* N.Y., Dodge Pub. Co.; Toronto, McLeod, x, 292pp., $2.75. Revd. *CB* July; *NYT* April 4; *SN* April 17.

SULLIVAN, A. See NELSON, K. and

TWEEDSMUIR, Lord. See BUCHAN, J.

See also II B (C. A. MAGRATH, C. B. SISSONS); II D (B. DAVIES, A. H. ROBSON).

JOHN BUCHAN (Lord TWEEDSMUIR), "Oliver Cromwell" (*C Defence Q* July 378-87); R. CANNON, "Edward Cannon" (see IID); J. CHISHOLM, "Sir Robert Borden" (*Public Affairs* Aug. 5-7); E. A. CRUIKSHANK, "Activity of Abel Stevens as a pioneer" (*OHS* XXXI, 1936, 56-90), "Captain John Walden Meyers, Loyalist pioneer" (*ibid.* 11-55); Sir R. FALCONER, "In Edinburgh fifty years ago" (*QQ* winter 1937-8, 441-54); W. B. HOWELL, "Walter Henry, army surgeon" (*C Medical Assoc. J* March 302-10); A. A. JOHNSTON, "Right Reverend William Fraser, second vicar apostolic of Nova Scotia, first bishop of Halifax, and first bishop of Arichat" (*C Catholic Hist. Assoc. rept.* 1935-6, 23-30); W. B. KERR and A. B. KERR, "Reverend William Leeming: First rector of Trinity Church, Chippawa" (*OHS* XXXI, 1936, 135-54); E. C. KYTE, "Ex libris: For librarians, George Herbert Locke" (*QQ* spring 85-9); F. LANDON, "Samuel Ringgold Ward" (*Dictionary of American Biography* XIX, 1936, 440); LOUIS LEBOURDAIS, "Billy Barker of Barkerville" (*BCHQ* July 165-70); D. MCARTHUR, "Sir Arthur Doughty" (*CHR* March 86-7); J. MILLER, "Chloroform" [on James Young Simpson] (*QQ* spring 7-12); R. PARMENTER, "André Malraux and T. E. Lawrence" (*NF* May 10-2); H. S. PATTERSON, "On the trail of Palliser" (*Beaver* March 49-54, 66); J. L. PAYNE, "Big Canadians of yesteryear" (*WFP* weekly mag. sect. Jan and Feb.); W. D. REID, "Johan Jost Herkimer, U.E., and his family" (*OHS* XXXI, 1936, 215-27); T. A. RICKARD, "Gilbert Malcolm Sproat" (*BCHQ* Jan. 21-32); G. SMART, "Robert Levett—friend of Dr. Johnson" (*McGill News* summer 35-8); G. H. STEVENSON, "Life and work of Richard Maurice Bucke" (*American J of Psychiatry* March 1127-54); H. L. STEWART, "Autobiography of Mussolini" (*DR* Oct. 295-309); S. F. TOLMIE, "My father, William Fraser Tolmie, 1812-1886" (*BCHQ* Oct. 227-40); W. S. WALLACE, "Alexander Fraser of Beauchamp" (*Bulletin des Recherches historiques* juin 176-9); PEARL WILSON, "Irish John Willson, and family, Loyalists" (*OHS* XXXI, 1936, 228-42).

B. Sketches: Narrative, Descriptive, Reflective, and Humorous

ALLAN, WILLIAM. *Musings.* Toronto, Nelson, xii, 125pp., $1.00.

ALLEN, E. CHESLEY. *Our northern year: Stories and songs of the Canadian seasons.* Toronto, Ryerson, vi, 120pp., $1.25.

BULL, WM. PERKINS. *From spring to autumn: Favourite wild flowers found in the meadows and copses of Ontario's keystone country.* (Perkins Bull Foundation.) Toronto, McLeod, 64pp., $1.00.

CARREL, FRANK. *Touring South Africa.* Quebec, Chronicle-Telegraph, 77pp.

CLARK, GREGORY. *So what?* Toronto, Saunders, 252pp., $2.00. Revd. *SN* Jan. 15, 1938.

CROSS, AUSTIN F. *Snobs and spires.* Toronto, Ryerson, vi, 342pp., $2.50. Revd. *QQ* autumn.

CUPPAGE, EDITH M. *"Here and there" on Vancouver Island.* Victoria, Parker Buckle Printing Co., n.d., 28pp.

GRANT, CHRISTINA PHELPS. *Syrian desert: Caravans, travel and exploration.* Toronto, Macmillan, xvi, 410pp., $6.00.

HIND, E. CORA. *Seeing for myself: Agricultural conditions around the world.* Toronto, Macmillan, xxii, 347pp., $1.50.

JAMES, GEO. M. *England, Scotland and France: Impressions of a ten thousand miles' tour.* Belleville, Ont., James Texts, 79pp.

KANNAWIN, JOHN. *History speaks: Historical reminiscenses by a radio columnist.* Foreword by HECTOR CHARLESWORTH. Toronto, Thorn Press (Saunders), 224pp., $2.00.

KELLY, WILFRED C. *Rambling thoughts: Articles published in Comox District Free Press during 1935 and 1936* (22pp.); *Second random thought* (17pp. mimeo.). Cumberland, B.C., The author.

KIRKWOOD, K. P. *Abstractions.* Tokyo, Meiji Press, 93pp. Privately printed.

LEACOCK, STEPHEN. *Here are my lectures and stories.* N.Y., Toronto, Dodd, Mead, x, 251pp., $2.25. Revd. *NYT* Jan. 2, 1938; *SN* Dec. 4. *Smyeshnuie razskazui* [Humorous sketches]. Moscow, Russia, 62pp.

MCCLUNG, NELLIE L. *More leaves from Lantern Lane.* Toronto, Thomas Allen, vi, 201pp., $1.25.

MACLEOD, MARGARET ARNETT. *Bells of Red River.* Winnipeg, Stovel Co., 41pp., 50c.

MURRAY, W. W. *Epic of Vimy* (1936, 224pp., $2.40); *Five nines and whiz bangs,* by "The orderly sergeant," cartoons by D. MCRITCHIE (224pp., $2.00). Ottawa, Legionary Library [158 Sparks St.], P.O. Box 431.

NEWTON, FRANCES. *Light like the sun.* N.Y., Toronto, Dodd, Mead, 25pp., $1.00.

NIVEN, F. See PHILLIPS, W. J. and

PARHAM, H. J. *Nature lover in British Columbia.* Ill. with photographs and drawings. London, Witherby, 292pp., 8*s*.6*d*., $3.00. Revd. *TLS* Jan. 1, 1938.

PHILLIPS, WALTER J. and NIVEN, FREDERICK. *Colour in the Canadian Rockies.* Toronto, Nelson, 125pp., $3.00. Revd. *SN* June 19; *TLS* June 26.

PRICE, BERTHA WESTON. *Legends of our lakes and rivers.* Lennoxville, P.Q., Beck Press, iv, 58pp., $1.00. Revd. enlarged ed. of *Legends of the lakes.*

PUTMAN, J. H. *Schoolmasters abroad: 1937 diary.* Toronto, Clarke, Irwin, 98pp., $1.00.

RALEY, G. H. *Monograph of the totem-poles in Stanley Park, Vancouver, British Columbia.* Vancouver, Lumberman Printing Co., 24pp.

ROBERTON, THOMAS B. *Second helping of newspaper pieces.* Toronto, Macmillan, x, 157pp., $1.00.

ROBERTS, KENNETH LEWIS. *It must be your tonsils.* With pictures by PAUL GALDONE. Toronto, Doubleday, 1936, 70pp., $1.00. Humour.

ROBERTS, T. GOODRIDGE. *Loyalists: Compilation of histories, biographies and genealogies of United Empire Loyalists and their descendants.* Toronto, Monetary Times Printing Co., 32pp., 30c. Published frequently in parts of 32 pages by T. G. Roberts, 351 Sherbourne St., Toronto.

ROBINSON, F. A. *Friendly letters from F.A.R. away: Being journeying jottings from around the world.* Toronto, Mundy-Goodfellow Printing Co., 174pp.

RYERSON, STANLEY B. *1837: Birth of Canadian democracy.* Toronto, Francis White, 298 Avenue Rd., 136pp., $1.00. Revd. *CHR* March 1938.

Scarlet and gold: Official publication of R.N.W.M.P. Veterans' Association. Vol. XVIII. Vancouver, P.O. Box 20, 106pp., $1.00.

SIME, J. G. *In a Canadian shack.* Toronto, Macmillan, vii, 241pp., $2.00. Revd. *TLS* Dec. 11.

SMITH, AMY ARMOUR. *Inn-fires and laughter: Gypsying in the British Isles.* N.Y., London, Putnam, 350pp., $3.00.

SNIDER, C. H. J. *Annals of the Royal Canadian Yacht Club, 1852-1937.* Toronto, Rous and Mann, 362pp., 200 ill., $7.50.

STEFÁNSSON, VILHJÁLMUR. *Adventures in error.* Toronto, McLeod, 1936, viii, 299pp., $3.50.

TEMPLIN, HUGH. *Fergus and the Rebellion of 1837.* (Cover: "A few leaves from the past") (Condensed from ser. of articles appearing in "That inside page" printed by *Fergus News-Record*, Dec.), 14pp.

TREWHELLA, ETHEL WILLSON. *Yonge Street Quakers.* Aurora, Ont., J. M. Walton, 15pp.

Vancouver Exhibition Association souvenir booklet, 1935-36. 47pp.

WALKER, GERTRUDE E. *Romantic Winnipeg.* Winnipeg, Farmer's Advocate Press, 48pp.

WEEKES, MARY. *The wheatland.* Regina, Western Printers Assn., 29pp.

WETHERELL, J. E. *Three centuries of Canadian story.* Ill. by C. W. JEFFERYS, and others. Toronto, Musson, xvi, 399pp., $1.25.

WYNNE-EDWARDS, V. C. *Sea-birds at Percé, province of Quebec.* Montreal, Gnaedinger Printing Co., 32pp.

See also II B (D. D. CALVIN, K. HALE, A. S. MORTON); VI F (M. Gould, STEPHEN LEACOCK).

W. BOVEY, "Norse discovery of America" (*School* Sept. 24-8); D. D. CALVIN, "With punt and spear" (*QQ* winter 1937-8, 473-6); C. CAMSELL, "Great Bear Lake: Exploration and its sequel" (*CGJ* March 127-51); A. P. COLEMAN, "Torngats of Labrador" (*CGJ* May 283-91); W. W. COLEMAN and FRANCIS J. WILSON, "Trailing birds in the park country" (*CGJ* May 243-61); G. COUTTS, "Seal hunting with Kubluk" (*Beaver* March 4-9); W. EGGLESTON, "Mystery in the Arctic" (*QQ* summer 143-51); E. C. ELLS, "Silver Fox" (*CGJ* March 165-9); R. FINNIE, "Trading into the north-west passage" (*Beaver* Dec. 46-53); A. D. FRASER, "Norsemen in Canada" (*DR* July 175-86); W. GIBSON, "Sir John Franklin's last voyage" (*Beaver* June 44-75); P. H. GODSELL, "Across the Arctic Rockies" (*WFP* Dec. 19), "C. F. Bedeaux's attempted conquest of the Rockies" (NEA Services Dec.), "From birchbark to thunderbird" (*WFP* Dec. 19), "He stopped the medicine murders" (*WFP* April), "Last of the buffalo hunters" (*Travel*, N.Y., April), "Relief in the Sub-Arctic" (*Natural History*, N.Y., Nov.; digested in *Readers' Digest*), "Scarlet riders" (*Master Detective*, N.Y., June), "Vanished races of the Arctic" (*Travel*, N.Y. July); F. J. GRANT, "North to the Yukon by air" (*CGJ* Aug. 75-87); GREY OWL, "Plea for the Canadian north-land" (*Empire Club addresses*, Toronto, 90-102); A. G. HARVEY, "Mystery of Mount Robson" (*BCHQ* Oct. 207-26); D. B. HEMMEON, "Lost glen" (*DR* Oct.

354-6); F. H. JOHNSON, "Fur-trading days at Kamloops"(*BCHQ* July 171-85); S. LEACOCK (arts. in *Atlantic Monthly*, N.Y., Dec. 799-800; *Banking*, N.Y.; *Barrons*, N.Y.; *N.Y. Herald Tribune*); G. R. LOMER, "Never too late to mend" (*QQ* autumn 310-7); J. S. MARTELL, "St. Ives" (*DR* July 195-202); G. H. MURPHY, "In search of economics" (*DR* Jan. 459-71); I. G. NEUFELD, "Flight from Russia" (*McQ* April 56-71); M. H. NICKERSON, "How the Norseman came to America" (*JENS* Jan. 58-62); J. H. OGDEN, "Essential appeal of the universe" (*DR* July 222-6); H. SNYDER, "Exploring Upper Nahanni River and Snyder Mountains in 1937" (*CGJ* Oct. 169-201); HELEN H. STEEVES, "Chapter in Mexican history" (*DR* Jan. 424-8), " 'River of Pegebegwack' " (*DR* Oct. 357-60); GRACE TOMKINSON, "White elephant" (*DR* Jan. 441-8); R. W. TUFTS, "Southward bound" (*DR* July 168-74); J. P. TURNER, "Along the airways of the golden plover" (*CGJ* Jan. 489-505); W. S. WALLACE, "Lords of the lakes and forests" (*QQ* autumn 320-9); J. S. C. WATT, "Labrador year" (*Beaver* June 20-9); E. C. WRIGHT, "Man who puts the Empire to bed" (*DR* Jan. 473-4), "Smeatonian Society" (*Trans. of Newcomen Soc. for History of Engineering and Technology*, 1936-7).

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